

MUSICAL AMERICA

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NEW YORK MUSIC SEASON IS OPENED BY GALLO FORCES IN VERDI'S "AIDA"

San Carlo Opera Begins Five Weeks' Tenancy of Century Theater—Large Audience Acclaims Touring Company on First Night of Sixth Annual Engagement—Hears Singers New to Organization—Anna Roselle in Title Role—Mario Basiola Makes American Début as "Amonasro"

NEW YORK'S music season was opened on Monday night last with a production of "Aida" by the San Carlo Opera Company at the Century Theater. Thus, repeating the procedure of a night in mid-September a year ago, the trumpets of an operatic Egyptian host sounded a fanfare to all who would enter the musical lists of the metropolis, and the audience, having heard the lyric death-pangs of a pair of lovers, ancient in point of period but ever young to devotees of Verdi, retired with the consciousness of having participated in the initial event of another season.

Fortune Gallo, the impresario who has made his touring company exceedingly popular during his several years of activity in the field of opera, must have left the theater with feelings of satisfaction at the auspicious inaugural of the company's sixth engagement in New York. By right of practice, the privilege of leading the operatic dance belongs to Mr. Gallo, and the success of his enterprise suggests that he will hold his place in the musical calendar of the city for many years to come.

It takes a wise manager to make a profit out of opera at popular prices, and the director of the San Carlo Company appreciates the importance of taking the field early. That he is amply vindicated in his effort to cater for a wide public at prices very considerably lower than those ruling at the Metropolitan Opera House has been shown by attendances in previous seasons. Last year there were big audiences throughout the four weeks of his company's New York engagement, and this year there will be five weeks of opera at the Century.

Apart from the fact that "Aida" was again chosen to celebrate the opening on Monday, the evening reproduced in other important details the first night of the previous engagement. The theater was the same, the audience much the same. The cast was different except for two or three characters, but Carlo Peroni again controlled affairs in the orchestral pit.

It was good to see the Century Theater again thronged by an opera-going crowd, and it was the familiar crowd of enthusiasts, eager to be in at the beginning, generous in applause and otherwise ready to indicate its appreciation of opera's return after the long interval of the summer months.

"Aida" has many qualities to commend it as a work suitable for an opening performance. Generally it is full of



JOSEF STRANSKY

Who for Twelve Years Guided the Destinies of the New York Philharmonic and Who Will Act in a Similar Capacity with the Newly-Organized State Symphony Besides Being General Music Director of the Wagnerian Opera Company (Page 29)

vitality and it has many scenes of great vigor which, seemingly, age cannot wither nor custom stale. The presentation was achieved with a good deal of spirit, especially in the later scenes. The orchestra was adequate, although a little over-emphatic in places. The stage management was capable and everything ran smoothly. The singing was good, and the ensemble so effective that the audience rose rapturously to the episode of *Radames'* triumphant entry and called principals and conductor before the curtain again and again.

The presentation brought forward Anna Roselle in the title rôle. Miss Roselle is a newcomer to the San Carlo forces, although familiar to New York audiences. An erstwhile member of Mr.

Scotti's touring company, she was more lately engaged at the Metropolitan Opera. Manuel Salazar, back under the old banner, appeared as *Radames*, and the part of *Amonasro* served to introduce a singer new to America in the person of Mario Basiola. Stella de Mette as *Amneris*, Pietro de Biasi as *Ramfis*, Natale Cervi as the *King* and Francesco Curci as the *Messenger* were in the cast last year, and another newcomer, Clara Lang, sang the solo of the unseen *Priestess*.

Miss Roselle gave a capital performance of *Aida* vocally. Her "Ritorna Vincitor" had a ringing clearness, and in the Nile scene her first solo stopped

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FOCH REPORTED FORMING A NEW ORCHESTRA FOR COMING SEASON

Dutch Conductor, Who Last Year Headed City Symphony, Understood to Be Planning Another Organization—Will Open Twenty-Weeks' Season in Mid-November, If Orchestra Is Formed—Latter Would Be Third New Orchestra to Enter New York Symphonic Lists This Year

THE impending season may witness the birth of another symphony orchestra in New York. Advices reaching MUSICAL AMERICA last Monday indicate that Dirk Foch, the Dutch conductor who last season led the City Symphony—now merged with the New York Philharmonic—is planning to organize an orchestra for a concert season of twenty weeks' duration. The contemplated season would open about the middle of November. It was not possible to learn further details in connection with the proposed orchestra. Mr. Foch, who was recently married, is in Europe at the present time.

Should the new organization come into being it would make the fourth new symphony to join New York's orchestral family within the space of a year, if one includes the now defunct City Symphony. Last March brought the launching, in almost the same week, of both the State Symphony, conducted by Josef Stransky, and the American National Orchestra, Howard Barlow, conductor.

The City Symphony gave the final concert of its first season on March 14 last, completing an active and successful year under the leadership of Mr. Foch. An official statement issued from the office of the manager, Arthur J. Gaines, declared that the fifty-three concerts given by the orchestra in its first season had been attended by more than 100,000 persons. It was estimated that 75 per cent of these represented the general public outside the category of regular concert-goers. The amalgamation of the New York Philharmonic and the City Symphony forces was announced on May 19.

At present New York possesses four orchestras—the Philharmonic, the New York Symphony, the State Symphony and the American National Orchestra. The two last named organizations have as yet not actively entered the field of concert-giving, if one excepts a single concert given by the American National forces last spring. With the heavy schedules arranged each season by the two veteran organizations, the Philharmonic and New York Symphony, and with the addition of the programs planned by the two entrants into the lists, New York's symphonic cup will be filled almost to overflowing. Should Mr. Foch succeed in his reported plan to organize another orchestra it will mean the addition of a new list of symphonic events to one that is already formidable in size.

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CLEVELANDERS HAVE NOTABLE ITINERARY

Orchestra Already Has Fifty Concerts Scheduled in Nine States

By Florence M. Barhyte

CLEVELAND, Sept. 15.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, will carry the banner of Cleveland into many cities in the coming season. Fifty concerts already are scheduled in nine States and the Province of Ontario. There will be three major tours and several shorter ones. The orchestra goes to New York for its annual Carnegie Hall concert on Jan. 22. During the week that the Cleveland Orchestra plays in New York it also will give concerts in Wilmington, Del., Lancaster, Pa., and three concerts in Pittsburgh.

In place of the usual past season spring festival tour, the orchestra is going on a two-weeks' journey West, which will take it as far as Kansas City, where on March 17 two concerts will be given. Kansas City is in process of creating its own symphony, and since the Cleveland Orchestra engagement was announced there have been long articles in the press regarding its organization, the field of service the Cleveland Orchestra covers in its own territory and much comment on the children's and community concerts. From Kansas City the Cleveland men go to St. Joseph, Mo., where there also will be two concerts, one in the afternoon, sponsored by the school authorities, to be conducted by Arthur Shepherd, and a major concert in the evening, directed by Nikolai Sokoloff.

This Western tour also takes Cleveland's orchestra into Kentucky for two concerts in Louisville. The orchestra will return to the University of Illinois, presenting the only orchestral program at that university during its musical season. The Cleveland Orchestra was chosen in competition with three other symphonies. Other cities to hear the orchestra on this tour include Piqua, Richmond and Oxford, Ohio, where Mr. Sokoloff will direct a concert at Miami University.

The Pennsylvania tour in November calls for concerts in Sunbury, Pottsville, Reading, York and Cumberland, Md. In October the Clevelanders will give their first concert in Michigan, being scheduled to open the season of the Grand Rapids Orchestra Association on Oct. 25. The following evening there will be a concert in Toledo in the new Rivoli Theater and on Saturday a first appearance in Norwalk, Ohio.

In April Canada and New York State will be visited. A concert at the Eastman Theater, Rochester, and the third successive participation in the festival of the Elgar Choir of Hamilton are among the important dates scheduled. Requests for the Cleveland Orchestra have come from many sources that the organization will be unable to reach. They extend as far South as Florida and as far West as Wyoming.

Mr. Sokoloff, the leader, is spending three weeks in the Canadian woods, studying scores. From there he will go with Lawrence Gilman to be the guest of Adolph Lewisohn at his camp at Upper Saranac in the Adirondacks.

Gallo Forces Open New York's Season

[Continued from page 1]

the action while listeners applauded. Mr. Salazar sang in his customary manner, and also received appreciation in generous measure. Mr. Basiola, in tint and deportment, presented the conventional *Amonasro* and disclosed a robust and sonorous voice of good quality. Miss de Mette brought excellent tone to her familiar characterization, and the other members of the cast were quite adequate.

Andreas Pavley and Serge Oukrainisky aided by Miss Nemeroff and ballet contributed the incidental dances. The two leaders gained a deserved reputation for original work with the Chicago Opera, and the addition of their ballet to Mr. Gallo's organization was an agreeable feature on the first night. The scene of the Egyptian captain's victorious entry was enlivened by graceful dancing, and the spectacle was enhanced by the effective costumes of Theban charmers. A quartet of Ethiopian slaves pranced gaily, but lost some of their color in the wild whirl. P. C. R.

"Taste for Opera Must Be Cultivated," Says Mrs. Coolidge

WASHINGTON, D. C., Sept. 19.—Mrs. Coolidge, wife of the President, is, like her husband, a lover of music, but was not afforded the opportunity to become a musician. When the writer asked her for a statement in reference to her musical interest and inclinations, she said:

"I have never had an opportunity to cultivate my taste in music. As a child I took some lessons upon the piano, but did not work at it very seriously. In college I sang second alto in the glee club.

"The taste for grand opera must be cultivated, it seems to me. There again I have lacked opportunity.

"My older son, John, sixteen years of age, has been taking lessons upon the violin for four years, and the younger one, Calvin, who is fourteen, has received musical instruction for the past three years."

ALFRED T. MARKS.

Second Week's Bill

The repertoire for the second week is announced as follows: Monday, "Cavalleria Rusticana" and "Pagliacci;" Tuesday, "Bohème;" Wednesday, "Carmen;" Thursday, "Madama Butterfly;" Friday, "Lohengrin;" Saturday matinee, "Tales of Hoffmann," and Saturday night, "Forza del Destino."

The Whispering Gallery

THE Wolfsohn Musical Bureau has been incorporated and will in future be known as the Wolfsohn Musical Bureau, Inc. A statement in the current issue of the Bureau's own publication, the *Wolfsohn News*, announces the incorporation as follows:

"On Aug. 30 the Wolfsohn Musical Bureau, formerly in co-partnership, became incorporated, to be known in the future as the Wolfsohn Musical Bureau, Inc. Its officers are A. F. Adams, president; John T. Adams, first vice-president and treasurer; L. R. Ellison, Portland, Ore., second vice-president; P. M. Nielson, Pittsburgh, secretary; Richard Copley, assistant secretary and assistant treasurer. The new corporation will carry on its business in the same manner as in the past, with the added efficiency of eight branch offices, as follows: E. A. Wickes, Boston, Mass.; P. M. Nielson, Pittsburgh; Louis J. Alber, Cleveland; O. B. Stephenson, Chicago; Elwyn Concert Bureau, Portland, Ore.; Ibbs & Tillett, London, England; Alexander Kahn, Paris, and Norbert Salter, Germany."

* * *

ADVICES reaching MUSICAL AMERICA were to the effect that fifty per cent of the stock in the new corporation has been acquired by the Associated Musical Bureaus. The latter, it is understood, together with the Music League of America, has been taken into the corporation. John T. Adams, the first vice-president, when requested to make a statement regarding the incorporation and the extent of the stock acquired in it by the Associated Musical Bureaus, declined to add anything to the announcement made in the *Wolfsohn News*. The business details of the incorporation, he felt, concerned only those directly interested.

* * *

ONCE MORE it is rumored on the musical rialto that the New York managers are seriously contemplating doing away with the practice of issuing concert passes to the general public. This particular rumor crops up almost every season. It emanates, like most rumors, from nowhere in particular and trickles away in due time into nothingness. But it is a stubborn ghost and refuses to be laid. This time there appears to be foundation for the belief that a portion at least of the New York managers have the question under consideration. No decision has as yet been reached, but none of the managers questioned upon the subject denied that some intimation of action along these lines had reached their ears.

THE FLANEUR.

Ireland Warmly Welcomes McCormack



Photo Bain News Service

Major-General Sean McKeon of the Irish Free State Army Welcoming John McCormack to His Native Town After an Absence of Ten Years

JOHN MCCORMACK was welcomed with enthusiasm on his recent visit to Ireland and was presented with the freedom of the city of Dublin. Another great reception awaited him in his native town of Athlone, which he had not seen for ten years. Among those who greeted him there was Major-Gen. Sean McKeon of the Free State Army, who is now in charge of the post which formerly was England's principal military garrison in

Ireland. Mr. McCormack's three recitals in Dublin attracted such audiences that there was not even standing room left, and his singing of numbers by César Franck, Wolf, Hughes, Bach, Mozart, Cyril Scott and other composers excited his admirers to a high pitch of fervor. It is announced by his managers, Charles L. Wagner and D. F. McSweeney, that the tenor's New York concerts in the coming season will be given at the Century Theater. The first is scheduled for Sunday evening, Sept. 30.

San Franciscans Aim to Establish Opera Permanently in Their City

SAN FRANCISCO, Sept. 15.—Officers of the Opera Association announce that the advance sale of tickets for the series of eight operas to be given from Sept. 26 to Oct. 8 in the Civic Auditorium under the leadership of Gaetano Merola, has already brought over \$40,000 into the box office. Armando Agnini, stage director of the Metropolitan Opera Company, arrived on Sept. 8 from Ravinia Park to take charge of the stage direction during the San Francisco season. The chorus, which has been training for many weeks past under Mr. Merola, has achieved a degree of unanimity, precision of attack and accuracy of pitch which will contribute much to the artistic success of the series.

The hope that the present company may prove the forerunner of a permanent San Francisco Opera Company seems likely to be realized because of the apparent practicability of the scheme of organization and finance. Chorus, orchestra and vocalists for minor rôles are drawn entirely from local talent, visiting artists being engaged for leading parts only. Small subscriptions from a large number of music-lovers will be relied upon to finance the undertaking, rather than the bounty of any limited group of wealthy individuals.

Members of the chorus, with Lela Johnstone as soloist, were heard in selections from the season's repertoire of operas, before the Downtown Association, on Sept. 6. The repertoire will consist of "Bohème," "Andrea Chenier," "Il

Tabarro," "Suor Angelica" and "Gianni Schicchi," "Mefistofele," "Tosca," "Pagliacci," "Rigoletto" and "Romeo and Juliet." Leading rôles will be sung by Giovanni Martinelli, Beniamino Gigli, Giuseppe de Luca, Bianca Saroya, Adamo Didur, Queena Mario, Giordano Paltrinieri, Paolo Ananian, Armand Tokatyan and A. Neri. San Francisco will be represented by Doria Fernanda, now of the Chicago Civic Opera Company; Lela Johnstone, Rena Lazelle, Anna Young and Merle Epton.

CHARLES A. QUITZOW.

Vatican Choir to Arrive in New York

Frank W. Healy, San Francisco musical manager, has announced that the Sistine Chapel Choir of Rome will arrive in New York on the Conte Verde on Oct. 13 for its tour of the United States. The first concert will be given at Carnegie Hall on Oct. 18. The concerts of the Choir will be given under the direction of Monsignor Don Antonio Rella, perpetual vice director of the Pontifical Chapel, who since the illness of Monsignor Lorenzo Perosi has had full charge of the music in the Sistine Chapel.

Lamont Returns for Opera

CHICAGO, Sept. 15.—Forrest Lamont, tenor, is the first of the Chicago Civic Opera singers to return from Europe for the season, which will open at the Auditorium Theater on Nov. 8. He has been visiting Germany this summer in preparation for the German rôles which he will sing.

CADMAN COMPOSES NEW PIANO SUITE

Hollywood Scenes Depicted in
Score, with Jazz as
Comedy Relief

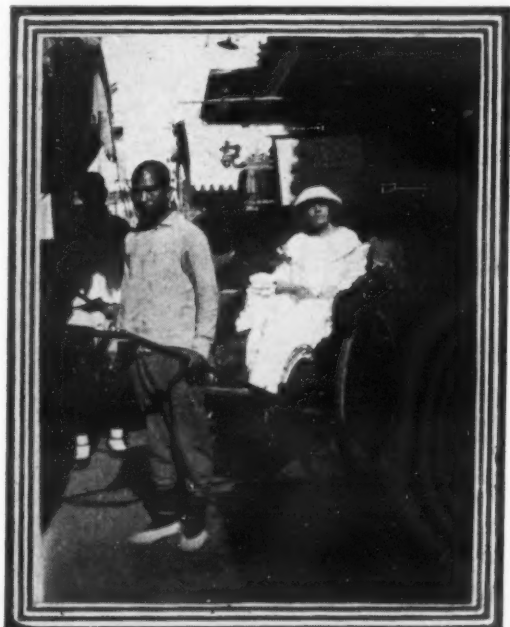
By Bruno David Ussher

LOS ANGELES, Sept. 15.—Charles Wakefield Cadman has just received the proofs of his latest work for piano, a Suite entitled "From Hollywood." The movements are "Hollywood Boulevard in May," "To a Great Comedian," "Sycamore Nook," and "Easter Morning at the Hollywood Bowl." The second movement, "To a Great Comedian," is a bit of intricate jazz. "Perhaps I thought of Charlie Chaplin," Mr. Cadman says, speaking of this part of the Suite. "Sycamore Nook" is the name the composer has given to his home, surrounded by these trees, in the Hollywood foothills. In regard to the last movement, it may be explained that every Easter at sunrise musical celebration is held at the Hollywood Bowl, and in this section of the score the composer employs religious and patriotic themes.

The Gamut Club opened the season's activities with a ladies' night on Sept. 5. A musical program was given by Melba French Barr and Lora May Lampert, sopranos; Charles Wakefield Cadman; Jules Lepke, violin; Earl Bright, cello; Alfred Kastner, harp, and Esther Fricke Greene, piano. Willard Mack, Melbourne MacDowell, Virginia Ainsworth and Jack Weatherby appeared in a dramatic sketch. The program was arranged by W. F. Gates and C. C. Draa.

Clarence Eddy, organist, was the guest at lunch of the Los Angeles chapter American Guild of Organists, Dr. Roland Diggle, dean.

May Mukle, 'Cellist, to Play in United States After Trip to Orient



May Mukle, 'Cellist, in Flower Street, Peking, During Her Recent Visit to China

May Mukle, English 'cellist, who recently arrived in the United States after a long tour of the Orient, will participate in the programs of the Berkshire Chamber Music Festival, to be held at Pittsfield, Mass., on Sept. 27, 28 and 29.

Miss Mukle visited Ceylon, India, Burma, the Malay States, Java, Hongkong, China, and Japan, returning to San Francisco early in the summer. In Honolulu the artist gave a concert under the patronage of the Philharmonic Society. While in India she played at a concert and dinner given by Lord and Lady Reading at the Viceregal Lodge in Delhi.

She will be heard in a series of engagements in many parts of the United States under the management of Haensel & Jones.

Wolfsohns Open San Francisco Office

SAN FRANCISCO, Sept. 15.—The Wolfsohn Musical Bureau of New York has opened a Western office in the Phelan Building, San Francisco, and will present the Elwyn Artists Series at the Curran Theater on alternate Fridays.

CHARLES A. QUITZOW.

César Thomson, Again in America After Thirty Years, Tells of His New Method for Violin

Belgian Master and Virtuoso,
to Teach at Ithaca Conserva-
tory Reduces Expression to
Technique and Technique
to Mathematics Plus Com-
mon Sense—Will Publish
Work in This Country—
Uses Unique Illustrations
in Expounding Difficult
Problems

By John Alan Haughton

WITH the advent to the United States of the eminent Belgian master, César Thomson, who comes to join the faculty of the Ithaca Conservatory, probably a majority of all the great teachers of the violin are in the United States. Mr. Thomson made one trip to America before, in 1894, when he played in recital and with orchestra throughout the country, and he expects, besides his teaching, to be heard in concert this season, for his sixty-six years sit lightly upon him, and save for his white hair and beard, one might easily imagine him to be twenty years younger, such is his activity and such the vividness of his personality.

Mr. Thomson has a great admiration for America and Americans, and approaches his work here with intense interest. Furthermore he intends during his eight months' stay, to finish and publish his violin method upon which he has been working for many years.

"Naturally in thirty years since I was here last, I find New York greatly changed. In those days people lived for the most part on the surface of the earth, but you now seem to spend a large part of your time up in the air or underground like characters in mythology.

"I am glad to be here not only because I like your country but because at the present time, she is the only nation that can sustain Art, for Art cannot flourish without encouragement, and just now the European nations are concerned in struggling for a living.

Played Damrosch Concerto

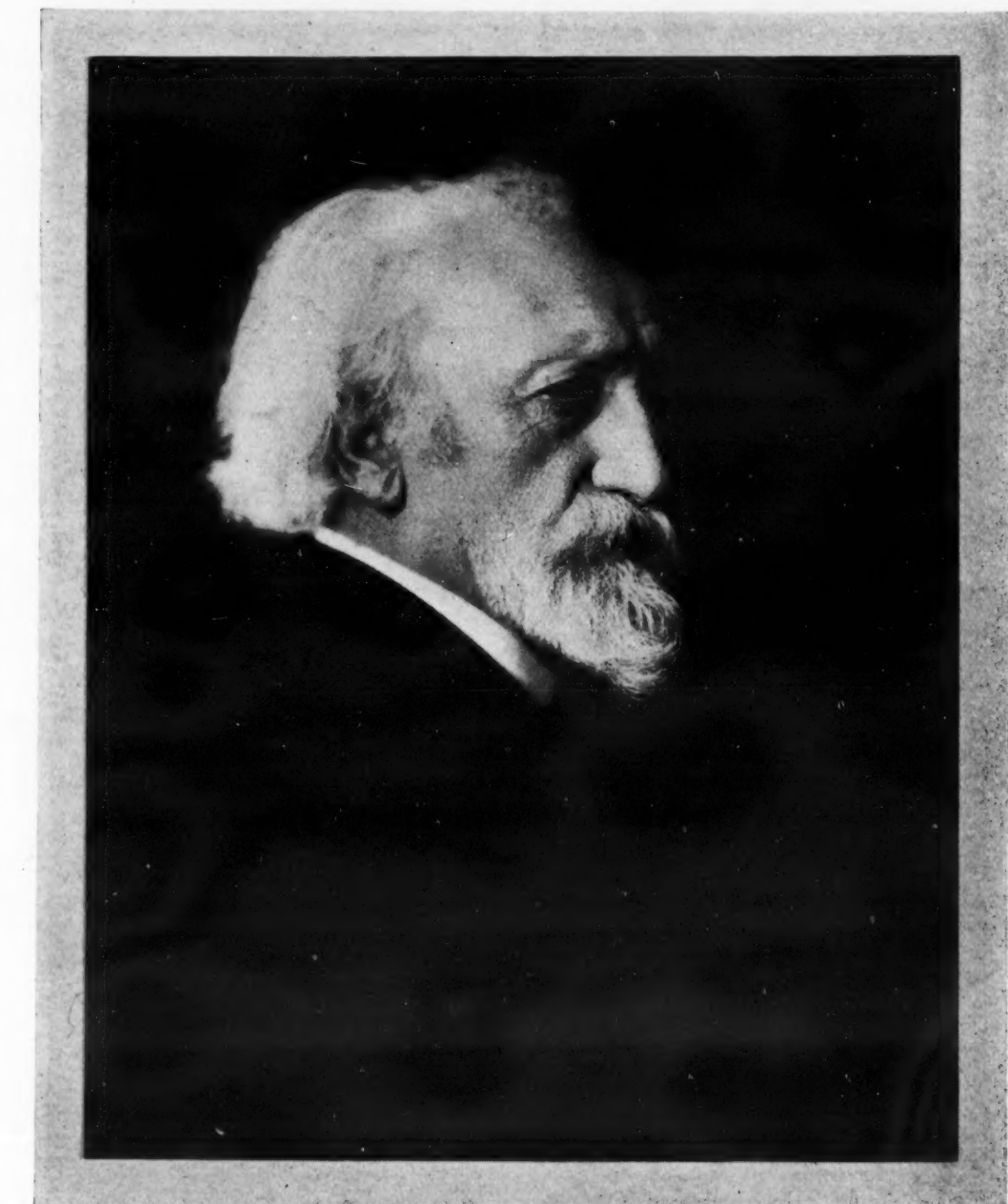
"My most poignant recollection of my last visit here is of playing with the New York Symphony, the violin concerto written by Leopold Damrosch, father of Walter Damrosch, who was at the conductor's desk when I played. It is a very beautiful work, one of the best I know for the violin, very Wagnerian in tendency and at that time was considered very 'modern' and very 'advanced,' but it would probably not be thought so now. I have played it many times in Europe, and it has always had much success."

Most of Mr. Thomson's teaching in Europe is done in large classes of thirty or forty, lasting for three hours. Of course not every pupil plays each time, only five or six, but all the others have the advantage of the instruction. He believes in using any idea, however trivial it may sound, to convey his meaning to the pupil.

"Don't sit on your tone!" is one of his constant admonitions, by which he means "Do not hold it down; let it soar!" If a pupil is unable to "feel" his tone, Mr. Thomson tells him to feel his own lips because if he can feel tone on his lips he can feel it on his violin. His pupils declare that the scheme invariably works. Still a third idea is that the bow is not a detached piece of wood held in the hand, but is a continuation of the arm, and you should be able to feel your fingers at the end of the bow.

"I am at last going to publish my method for the violin on which I have been working for forty years," he said. "You should see the immense amount of material I have for it. It is not a matter of bundles of papers but rather of cubes, the sheets of which look like a Chinese puzzle. It is not so disorderly as it seems, however, and will not take a great while to get into shape.

"There is nothing mysterious about it, nothing complicated. I have aimed, simply, at concentrating as far as pos-



César Thomson, Eminent Belgian Violinist

sible what I have to say and dispensing with everything extraneous. Many of my exercises are only two or three measures in length but each one represents a technical problem to be overcome. Most violin methods seem to me like the Pyramids of Cheops, a great deal of foundation, a long, rough climb, and then when you get to the top, little or nothing there.

Expression a Matter of Technique

"I have not begun at the beginning. I mean, a certain amount of technical facility is pre-supposed, and as for 'temperament,' it is in any case of far less importance than technical facility. I do not mean that a violinist should not be a master of expression, but I do mean that he should know the mechanical reason for every expressional effect he produces, for after all, expression is a matter of technical facility.

"This is true in all arts. Does a painter slop his colors onto the canvas without knowing how he is to get an effect? It may seem like that to the person looking at the painting, but it is not so. Similarly, a great actress knows mechanically how to make each gesture and each nuance of her voice in order to produce the effect she wants. If she doesn't, she isn't a great actress. If I want a pupil to express tenderness, for instance, he must know just how to place his bow and how to move it, how much weight to use, and how swiftly to draw it. After all, tone on the violin is only a matter of quality and volume and equality of position in which the violin is held."

Mr. Thomson has a broad philosophy of life, and similarly a broad philosophy of the violin, so to speak. The little trivial pieces that many artists use on their programs, do not interest him. "They are pretty," he will say, "but they get you nowhere. What do you take away from a recital made up of these trivialities?" To the great Belgian master, life is not trivial, so why should Art be? As one of his pupils said, "He makes a full orchestra out of his violin!"

Valuable Short Exercises

"I have little patience," Mr. Thomson said, "with the people who make mys-

teries out of simple things. After all, vibrations are a matter of mathematics and bowing a matter of gravity. Einstein has proved that light has weight, so has sound. Regard a thing as simple and it becomes so. Look at it as mysterious, and mystery surrounds it at once.

"For instance, I have worked out a number of technical problems backward from the compositions of the great masters to exercises which make them easy to do. Many of my studies, a few measures long, if used daily, produce amazing results in an incredibly short time. I know it because I have seen it in my pupils. This is because they are boiled down, you might say, into a matter of concentration and muscular movement, and I have used as few notes as possible.

"The feeling of straight line is a great factor. I always tell my pupils that tone is like a boat in the water, that what you displace in front comes in after you, behind. Bowing is, in a way, like the boat, and when you send a vibration into the atmosphere the problem is to get another going. When you make an attack you must relax afterward so that there shall be no bumps, and, to come back to the boat simile, let what you have passed through be calm behind.

"I have worked forty years at the thing to discover that it is this matter of straight line. You bow in a straight line in order to get the vibration pure, again a matter of mathematics, and you learn the matter of balance because without a sense of balance no motion is easy and no motion controllable. The question of founding the exercises upon works of the great masters, grew out of trying to play these works well. As a difficult point came up, I made a note of it and worked out a way to overcome it.

"Take, for instance, the problem of getting the fifth finger on the G string. I believe I have evolved some simple exercises which dispose of the whole difficulty. And they are so short and so ridiculously simple that I wonder why I hadn't thought of them before!

"Just when I shall publish the volume or with what firm I have not yet decided, but I shall be proud to do so in your country, which stands in the minds of most of us who come here from other shores, for progress toward the future!"

Waning of Summer Finds Artists Still Afield



SEPTEMBER'S sun finds musical artists in field and mountain, eagerly extracting the last measure of rest and recreation before the summer's passing. The present addition to MUSICAL AMERICA's series of "Vacation Layouts" shows another gathering of musicians in late-holiday mood and widely contrasted settings. No. 1 shows Nettie Snyder, New York voice teacher, with a group of colleagues on the famous Piazza San Marco, Venice. The group, from left to right, reads Dean Root, violinist; Miss Snyder, Sonya Michell, pianist, and Lucile Nelsen, vocalist. In No. 2 are seen Erno Dohnanyi, noted pianist and composer (right), and Sandor Harmati, violinist, photographed together in Hungary. W. Warren Shaw, the vocal teacher, is seen in No. 3 revisiting the scene of his boyhood activities in Vermont. Mr. Shaw, with a fellow-alumnus of the University of Vermont, is seen at the right of the picture starting off on a twosome with Harold Nason, pianist, on the golf course of Hyde Manor. No. 4 affords a glimpse of Evelione Taglione, pianist, with Anton Lang, chief protagonist of the Passion Play, at Mr. Lang's home at Oberammergau.

Mr. and Mrs. Richard Hageman, in No. 5, are having a round of golf on the links at Woodmere, L. I. Mr. Hageman lately led the Symphony forces at Fairmount Park, Philadelphia, in a fortnight's engagement. In No. 6 Frieda Hempel, the soprano, "discovers" a glacier in the heart of the mountains at Sils Maria,

Switzerland, where she has passed the most energetic summer of her career playing golf, tennis and even swimming in the icy lakes of the Swiss mountains. In No. 7 are seen Mme. de Cisneros and Lillian Croxton, soprano, on the Daniel Ritchey estate, White Plains, N. Y., while No. 8 is a glimpse of Olga Samaroff, the pianist, one of whose favorite diversions is automobiling, about to set off for a spin near her home in Seal

Harbor, Me. No. 9 shows Olga Steeb, pianist, with a distinguished "chauffeur," the latter being none other than Walter Henry Rothwell, conductor of the Los Angeles Philharmonic. An equestrian is Lyell Barber, pianist, in No. 10, where he was "snapped" at Glen Cove, L. I., his vacation headquarters. Alberto Jonas, noted Spanish pianist and pedagogue, is seen in No. 11 with Heinrich Knote, leading tenor of the German Opera Company,

on board the liner Yorck. No. 12 shows the members of the New York Trio on the porch of Clarence Adler's home at Lake Placid. Reading from left to right: Cornelius Van Vliet, 'cellist; Clarence Adler, pianist; Louis Edlin, the new violinist. No. 13 shows the members of the New York String Quartet on vacation "somewhere in Vermont." From left to right the artists are Messrs. Schwab, Vaska, Cadek and Siskorsky.

ISSUES SCHEDULE OF FEES

Society of Authors, Composers and Publishers Lists Rates in Nine Classes

The American Society of Composers, Authors and Publishers has issued a revised schedule of license fees to take effect on Oct. 1. In the schedule theaters are classified under four divisions: vaudeville, vaudeville and motion pictures, motion picture theaters, and legitimate theaters. The computing of fees is based in each case upon the cost of the best seat. In vaudeville theaters the minimum annual fees are \$25 and \$35; in houses presenting vaudeville and motion pictures, \$25 and \$50. Motion picture theaters come under four divisions, the minimum annual fees being \$25, \$50, \$75, and \$100. Legitimate theaters are taxed \$25 and \$35. The last division of the schedule includes companies "playing road shows, dramatic productions or stock, repertoire attractions, burlesque, using music as overture, entr'acte and exit."

The schedule also enumerates other

places of entertainment, among them being restaurants, hotels, dance halls, carnivals, parks, circuses, excursion boats, etc. The ninth section, headed "miscellaneous," applies to "establishments publicly performing copyrighted music for profit," in which category are listed concert halls and broadcasting stations. The fees for this section are not itemized, but are available upon application to the society.

Schumann Heink Sings for San Diego Benefit

SAN DIEGO, CAL., Sept. 15.—Ernestine Schumann Heink, contralto, who has been spending the summer in this city, gave a delightful recital recently at the Hotel del Coronado. The concert, which was a benefit for the children at the Rest Haven Home, was largely attended and in every way successful. The singer's program included many old favorite songs and she was enthusiastically greeted. Mme. Schumann Heink was assisted by Florence Hardeman, violinist, and Katherine Hoffmann, accompanist. W. F. REYER.

CINCINNATI SCHOOLS BUSY

Season Opens with Increased Enrollments—Conservatory Enlarged

CINCINNATI, Sept. 15.—The College of Music has opened its forty-sixth year with a record-breaking enrollment. The examinations have brought to light many talented pupils. The College has its own orchestra, under Adolf Hahn; school of opera, under Albino Gorno; school of expression, under Jack Froome, and a string quartet. Mrs. Rixford has charge of the organ department. Ilse Huebner of the College faculty, has just returned from a tour of the National Parks.

The Conservatory, under the supervision of Bertha Baur, has added another to its many buildings so as to accommodate its growing list of students. It has also its own orchestra, school of expression and school of opera under Ralph Lyford, leader of the Summer Opera at the Zoo. Charles Gray of St. Paul's Church, has charge of the organ department. PHILIP WERTNER.

The March That Swept The Turkish Troops to Victory

[The accompanying reproduction of the "Sakaria March" is, it is believed, the first of that stirring martial tune to be published in America. This, as the story tells, is the music that the Turkish soldiers under Mustafa Kemal claim gave them victory. An examination of the air shows it to be of bracing quality and, at times, characteristically Oriental in contour.—Ed. MUSICAL AMERICA.]

HOWEVER much opinions may differ regarding the Turks, there is little doubt that in their military campaigns the soldiers under Mustafa Kemal displayed a disregard for their own lives which only religious fanaticism could have inspired in the first instance. To this, however, must be added other factors that entered into the battles, and chief among these stand the "Sakaria March," the military music and words of which are said to have carried the Kemalists to victory.

Henry Hellsen, the special correspondent of the *Berlingske Tidende* of Copenhagen, who has accompanied the Turks on their principal campaigns in recent years, writing in his paper recently dwelt particularly on the influence that the "Sakaria March" had had on the morale of the Turkish troops, both behind the lines and in actual combat. It is believed that the score accompanying this article is the first representation of the "Sakaria March" to reach America.

"The Turkish recruits," Henry Hellsen says, "young, sun-burned peasants from Anatolia with open faces, keep singing from the time the sun rises until it goes down. The dust ascends in clouds from under their feet, each company disappears in cloudy vapor, and then it seems as if it is the roads that are singing—the plains, the mountains:

"Forward without fear,
You brave Turkish soldier,
Until there remains of the enemy
Not a trace in our land.

"I am awakened by this melody; I go to sleep to its strain—this hymn of victory, the 'Sakaria March,' that sprang into existence during the great battle last year on the Phrygian highlands, the battlefield of a thousand years where Mustafa Kemal and his men defeated the army of King Constantine and drove it back toward the sea.

"You Turkish soldier,
Thanks be to you;
Our country was saved at Sakaria.

"Again and again comes the refrain, as you cannot help listening to the voices. Sakaria became no less fateful to the enemy than when the ten thousand under Xenophon occupied the field. Sakaria in 1922 was the turning point in the new history of Turkey.

"Only on Fridays does the song of Sakaria cease in Angora. Then you will find the soldiers of Kemal ranged along the banks of the river Indische Su, which at this time of the year is little more than a creek. Every man is washing his one shirt. Afterward they stretch themselves half-naked on the sun-baked meadow, waiting for the piece of tattered cotton to dry.

Music in Every Home in Ohio

CINCINNATI, Sept. 15.—There was a convention of the Music Merchants' Association of Ohio at the Hotel Gibson during the past week, and this is what A. B. Smith of Akron, president of the Association, said: "Nowhere will you find a more music-loving people than the people of Ohio. In practically every farmhouse, in every miner's home, in the mansions of the wealthy and in the dwellings of the poor, in the tenement districts and in industrial centers—everywhere you will find the piano, the piano-player, the reproducing piano or the phonograph. And a new instrument is purchased to replace the old one on the average of once in ten years. I should say there is scarcely one home in a thousand in Ohio that is altogether without music. Our industry is now enjoying a period of much activity." PHILIP WERTHNER.

سند: کریدی احمد جمال الدین بکن
کشفاد

introduction

شما سا نا
neu-mé sa na

ای چان دو سان افا
ey chan do san afa

بشاد با آرد مندا اول کما
Bachdan bacha ar za hakim ol cha him

تورک! کس کس ری کس کس ری سا
turk. As Ké ri turk As Ké ri sa

او شان دی تول قور ده سا
de 1 de 2 sa Kar yu da Kourtoul di chan o te

باق در دل ده لا یا دون
gim 1 gim 2 dun ya la ru be del dir bak eljema

لک ما کس دد نت ما آ هی
lin Allé hi ma-éma net dir Ké malin

"Never in History, Perhaps, Did a Military March Stir Soldierly as Did the One Born in Battle at Sakaria"

"But when morning comes once more
you hear:

"Onward without fear,
Until not a sign remains
Of the enemy in our land. . . .

"And everywhere you hear the Sakaria song: where the recruits are training, in the office of the newspaper, *Jenigyn*, the *New Day*, where Muzhet Haschim, a young poet, sits writing the leading ar-

ticle for the day while the national refrain furnishes him the inspiration. Never in history, perhaps, did a military march stir soldiery to a similar degree as did the one born in battle at Sakaria."

PASTERNAK LEADS BIG THEATER FORCES

Philadelphians Applaud His Work at Stanley—Final Fairmount Concert

By W. R. Murphy

PHILADELPHIA, Sept. 15.—Josef Pasternack was introduced as conductor of the new and augmented orchestra at the Stanley moving picture theater and general musical director of all the two-score houses of the Stanley Company, at a special invitation Sunday evening concert held at the Stanley. His new organization, consisting of about sixty members, showed up admirably in the program.

Mr. Pasternack is of course no stranger to Philadelphia, as he lived here during the several years in which he was musical director for the Victor Company, and for some seasons has been the conductor of the local Philharmonic Orchestra. He gave on this latest occasion a most dramatic reading of Tchaikovsky's "Romeo and Juliet" Fantasy, and the airiest imaginable reading of the

Scherzo from Mendelssohn's "Midsummer Night's Dream" music. Among several other numbers were the Liszt Second Hungarian Rhapsody and an arrangement of Järnefelt's "Berceuse." Milo Picco, baritone, the soloist, sang very acceptably, in costume, the "Largo al Factotum."

Mr. Pasternack repeated these numbers for the regular patrons during the week, and also some appropriate and well-executed music for the feature films. The Stanley Company is bringing symphonic music every day in the year to Philadelphians, since Mr. Pasternack will offer several classic or standard numbers on each program.

Olga Samaroff was the soloist at the final concert of the Fairmount Park Symphony concerts, playing with brilliancy the Liszt E Flat Concerto and some smaller numbers. Victor Kolar, on a return engagement, wound up the series which he inaugurated earlier in the summer. On the preceding night he gave as an experiment a portion of Mahler's C Minor Symphony, and the audience gave unmistakable signs of approval.

The final concert brought out an audience of more than 12,000 persons and the final "Symphony Night," one almost as large. The verdict on the second season under Louis Mattson's management is general that the City Council expended well its appropriation of \$50,000.

Navy Band Returns from Long Tour

WASHINGTON, Sept. 19.—The United States Navy Band has returned to Washington after completing a concert tour of more than 16,000 miles, during which it serenaded the late President Harding while he was on the way to Alaska on the army transport Henderson. The band, conducted by Charles Benter, was away from the capital for fourteen weeks. It was accorded an enthusiastic reception all along the route.

A. T. MARKS.

London String Quartet Concludes South American Tour

James Levey has resumed his place as first violinist of the London String Quartet and was with the organization in its recent tour of South America. The members of the Quartet returned to New York on Monday to fulfill engagements in the United States.

Report d'Annunzio as Aspiring to Be a Composer

HAVING won fame in poetry and still later in politics, Gabriele d'Annunzio proposes to try his fortune as a musician, according to an Associated Press dispatch from Milan. This gives currency to a report that he is studying harmony and counterpoint with the pianist, Signorina Bacara, in order to compose the music for his new opera, "Frate Sole."

Opera in Italian to Be Included in Wagnerian Company's List

Melvin H. Dalberg, general manager of the Wagnerian Opera Company, on his return from Europe last week confirmed the news of his securing the American production rights to Eugen D'Albert's opera, "Die Töten Augen." The American premiere of this work has already been announced to be given during the autumn tour of the company in Chicago on Nov. 1. The first New York representation, according to Mr. Dalberg's announcement, will be given at the Manhattan Opera House on the evening of Jan. 7, instead of Jan. 4, as previously announced. Kienzl's "Der Evangelimann" will be given its New York premiere on the evening of Jan. 1. Another announcement of interest is that Mozart's "Nozze di Figaro" and "Don Giovanni" will be sung in Italian. Mr. Dalberg stated that settings for the new operas to be given this season are being made in Berlin and that more than 1200 costumes have been prepared for the productions by Berlin and Frankfurt designers.

Francis Rogers, baritone and voice teacher, last week reopened his New York studios for the winter season.

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"Three Musketeers of Grand Opera."
Giuseppe de Luca, Giovanni Martinelli and Charles Hackett, Aboard La France: at Right, Florence Macbeth, Coloratura Soprano of the Chicago Opera, Snapped Just Before Landing from La France

who left in the America on Sept. 11 to fulfill operatic and concert engagements abroad; Conrad Bernier, winner of the Province of Quebec Scholarship, who sailed on the Rochambeau for study in Paris; Bogumil Sykora, 'cellist, in the Roosevelt; Lauri-Volpi, tenor of the Metropolitan, and Graziella Pareto, soprano of the Chicago Opera, both of whom have been singing at Ravinia Park and who are going abroad for a short holiday before the beginning of their regular winter seasons.

Elman Aids Japanese Relief Fund in Washington

WASHINGTON, Sept. 17.—Mischa Elman, violinist, recently volunteered his services to the American Red Cross for the benefit production of the Rex Ingram picture, "Scaramouche," for the relief of the sufferers by the Japanese earthquake. Belasco Theater was packed to its utmost capacity, and the audience included members of the staffs of the embassies. Mr. Elman played Schubert's "Ave Maria," Haydn's Minuet, a Chopin Nocturne and other solos. One of the audience, rising from his seat, announced that he had been so impressed, not alone by the picture but by the fine playing of Mr. Elman, that he would leave \$50 extra at the box office as he left the theater as an additional contribution to the Japanese relief fund.

DOROTHY DEMUTH WATSON.

garet Matzenauer, contralto of the Metropolitan, and Melvin H. Dalberg, general manager of the Wagnerian Opera Company, came in the Reliance, and Ottley Cranston, director of the Cranston School of Music in Kansas City; Heniot Levy, pianist and teacher, and Loretta Higgins, American soprano, who recently made a successful debut at the Paris Opéra-Comique, in the Mauretania. Eva Gauthier, concert mezzo-soprano, arrived on the Homeric on Sept. 13.

A few prominent artists have taken ship for the other side of the Atlantic. Among these are Luella Meluis, soprano,

Pavlova Uses Up Dozen Pairs of Shoes Every Week

ANNA PAVLOVA, the Russian dancer, is "hard on shoes," as the saying goes. Mme. Pavlova, according to a report from London, uses up ballet shoes at the rate of a dozen pairs a week, and she has a contract with a Milan shoemaker, who at fortnightly intervals sends her two dozen new pairs. "Sometimes," says the dancer, "I discard a pair of ballet shoes after dancing in them for only half an hour—perhaps because they stretch. During a performance I may change my shoes three times."

Whitmer Music-Dramas to Be Produced at His Poughkeepsie Home

POUGHKEEPSIE, N. Y., Sept. 12.—"Dramamount," with its grounds, comprising 102 acres, was recently purchased by T. Carl Whitmer of New York and Pittsburgh, composer. An outdoor theater is being constructed, in which Mr. Whitmer's music-dramas will be performed. These include "The Creation," "The Covenant," "The Nativity," "The Temptation," "Mary Magdalene" and "The Passion." There will also be an indoor theater in which productions will be given.

E. E. MOORE.

Adele Margulies, piano teacher, who returned from a visit to Europe on Sept. 14, has resumed teaching in her New York studio.

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Dear MUSICAL AMERICA:

When we read that, in spite of all our troubles which include the income and other taxes, the certainty that we will have to pay more for our coal, we in a few hours subscribed over five millions to aid the sufferers by the horrible catastrophe in Japan, and at the same time paid two millions and a quarter for the right to see Mr. Dempsey and Mr. Firpo knock one another about an arena; when we read, too, that the New York Music Week Association is about to get up a musical tournament which will be launched in the city next May which is to be more comprehensive than ever before, and that previous to this the association of which Miss Isabel Lowden is the director is to have a series of song fests which will begin the week of October 15; when we also read that next year there is to be an Inter-Continental celebration in honor of the opening of the Panama Canal, which will be made conspicuous by the presentation of an opera written for the occasion, as was Verdi's "Aida" at the Suez celebration, entitled "The Sun God," the libretto of which is by Bartlett B. James and the score by John Adam Hugo, author of the "Temple Dancer," produced a little while ago at the Met—when we read of all this, together with our other musical activities, we are apt to think we are "some pun-kins."

But it makes us pause in our self-satisfaction and enthusiasm when we read that Pauline L'Allemand, well-known operatic prima donna, is living in such great distress that a public appeal has been made for her, and when we read further that a poor woman with a baby, having been deserted and left without a cent by her rascally husband, appealed to a magistrate for assistance, whereupon the magistrate called up a number of institutions which are supported by public contributions and whose ostensible purpose is to relieve suffering, what happened? One replied that they couldn't take the woman unless the baby was two years old. Another said that certain formalities would have to be gone through concerning the woman's respectability and proof given that the baby was sick. Another institution said they might be able to receive the child, but it would have to be taken from its mother.

The police finally decided that there was only one place for that poor soul to go to, and that was a public lodging house, where she would be among tramps. Even here she would have to leave in the morning for the streets, and if she returned more than three times she would be committed to Blackwell's Island.

Alas for the rarity of Christian charity!

Apropos of Mme. L'Allemand, let me say that a little, very little, has already been raised for her, and that contributions will be accepted by MUSICAL AMERICA, promptly acknowledged and remitted. So if the income tax, of which you have just paid the third instalment, and the Dempsey-Firpo slugging encounter has left you with a few dollars more than enough to cover your coal bill, I would suggest that you loosen up your purse

strings and send something to the L'Allemand fund. There never was a more deserving case.

* * *

Bruno Walter, you know, is to conduct some of the concerts of the New York Symphony during February and March. Here is a little story sent me by our good friend, Julian Werner, from Oberammergau concerning him.

Werner says that about ten years ago the Munich opera required a general director who would prove a worthy successor to Hermann Levy and Felix Mottl. After a diligent and long search, the choice fell upon Bruno Walter, then chief conductor in Vienna.

His extraordinary powers as an interpreter, whether exerted on behalf of a cantata of Bach's, a symphony of Beethoven's or an opera of Verdi's, need not be dwelt upon. Besides his ability, Mr. Walter, it appears, is a very genial man and greatly beloved by the singers, players and chorists whom he directs.

When the Bavarian Government found it an advantageous thing to encourage and foment anti-Semitism, the malcontents saw their opportunity, and they organized a campaign of calumny, annoyance and abuse against Mr. Walter, who, by the bye, became a Christian many years ago.

The result was that Walter resigned and a Mr. Hans von Knappertsbusch took his place. Emerging from the obscurity of Dessau, the anti-Semitic Bavarian Government made Knappertsbusch general director of the Munich opera, not because he had ever proved himself more than a very mediocre conductor but because his Jew-hating proclivities were notorious.

For ten months in the year the world outside of Athens on the Isar is probably not absorbingly interested in the question whether Mr. von Knappertsbusch is a competent conductor or only a mere time-beater, who, in New York, as a distinguished American musician and critic remarked to Mr. Werner a few days ago, would hardly be allowed to conduct a musical comedy performance, but during the other two months of the year Munich invites the world to attend its festival performances, and now the fat's in the fire.

Some of these performances are of course conducted by the Herr Generalmusikdirector von Knappertsbusch, and they are bad. To be sure, the organ of the anti-Semitic government, the *Neueste Nachrichten*, lauds the great Bruno Walter's successor to the skies, but unfortunately for that individual, critics from other cities attend the Prinzregenten Theater, and one of the ablest of these sent to his paper, the *Berlin Weltbühne*, an article entitled "Warnung vor München," which, freely translated, means, "Keep away from Munich and avoid the festival performances."

When the musical director in general leads, noise, turbulence and coarseness prevail. However, let me not forget to add that the performances conducted by Dr. Karl Muck of "Tristan" and the "Meistersinger" were brilliant and inspiring.

The story may be supplemented by another which concerns Siegfried Wagner, who is to come to this country. It seems that some music lovers expressed to Siegfried their surprise that the Wagner operas found so little favor even in Germany. Siegfried ascribed that fact to the malicious opposition of Jewish musical critics, who, he added, exerted an all-powerful influence. It is unnecessary to state that his assertion has no foundation.

As a further instance of the anti-Semitic craze today prevailing in Germany, let me add another story. Some months ago it seems an opera was performed in Nuremberg for the first time by a composer named Einstein. He is a Christian, but the "stein" at the end of his name caused a little band of rowdies to believe that he was of the tribe of Abraham, and so they determined to spoil the performance. The curtain had hardly been raised when they began to yell and hoot and scream. Fortunately the majority of the audience was determined to hear the music, and the rowdies were thrown into the street.

* * *

The death of Ernest Van Dyck, famous Wagnerian tenor, who was for four years at the Metropolitan, the last time in 1902, means the passing of a man who was not only a fine musician, a great artist but a highly educated and genial gentleman.

While he was at the Metropolitan I had several opportunities of meeting him. His voice at the time was not what it had been, though the press was loud in its praise of his merit as an artist.

He had one trouble. He never could understand why Jean de Reszké, who was also with us at the time, got more applause than he did, "for," said he, "in Paris it is the other way—there I get at the opera much more applause than Jean does."

After vain attempts to follow the career of a professional musician, Van Dyck became a journalist in Paris. Here Massenet discovered his voice, and so induced him to sing in an oratorio. His vogue began then and continued for years. He sang *Parsifal* at Cosima Wagner's request at Bayreuth. This greatly increased his reputation.

When he was here with de Reszké, Maurice Grau, who was the impresario at the time, had a great deal of trouble with him. He seemed to think that Grau should manage somehow or other to see that the enthusiasm of his reception was fully at least equal to that which greeted de Reszké. At that time, too, the situation was somewhat complicated by the fact that Van Dyck had fallen deeply in love with a certain very beautiful, talented singer, which did not end in a scandal but might have ended in a tragedy.

* * *

You may remember the story I wrote you recently about how Bismarck on a birthday had received, because he liked them, a large number of plovers' eggs and one symphony and that he had acknowledged the symphony—he had not much use for music—by asking the composer what would have happened to him had he received 199 symphonies and only one plover's egg.

The *Sun* credits the story to the *Detroit News*. The *Sun* is always honest in giving proper credit, but how about the *Detroit News*?

* * *

When the *Globe* was merged with the *Sun* a good many people were interested to know what would become of the *Globe's* principal musical critic, Pitts Sanborn, a clever writer, inclined to be independent, who had managed somehow or other to rub Gatti-Casazza the wrong way, but, as Kipling says, that is another story.

Pitts will be on the job this season writing for the *Evening Mail*, for which publication he will make a great many friends and possibly, too, a few enemies, all of which is inevitable with the really conscientious music critic of the time.

* * *

There appears to be an epidemic in the shape of an effort to get up some new patriotic and college songs. Even staid Yale, in the innermost recesses of which there dwells the erudite and genial professor of literature, William Lyon Phelps, offered a prize of a thousand dollars for a college song which would be suitable for Yale. Evidently there was a feeling that the existing college songs were scarcely dignified enough for so scholarly and reputable an institution.

They say that even the Ku Klux Klan is out with an offer of wealth galore to anybody who can get up a song that will celebrate its noble aspirations. This has prompted a writer in the *New Republic* to suggest that now the Klan has acquired an entire university at Valparaiso, Ind., some of the verses might begin with

"My country Ku Klux Klan,
Down with the Vatican,
Of thee I sing—"

and another verse might read:

"Land where the mob is boss,
Land of the rope and toss,
On every flaming cross
Let freedom swing."

How these noble sentiments will sound, says the writer, as the quiet campus gleams beneath an Indian moon while over the tree-tops glows the fire of some lynching party late in coming home.

* * *

You may recall that I recently referred to Kansas City, Mo., as being engaged in building an auditorium as a memorial to the soldier dead, which I commended because I thought it was more appropriate than to erect a statue or an arch.

Frederick Cooke writes me in great distress. It seems, as in "Pinafore," I got those children mixed up, and that the Kansas City which is building this auditorium is not Kansas City, Mo., but Kansas City, Kan.

Now anybody who has ever been out West and knows the estimation in which Kansas City, Kan., holds Kansas City, Mo., will understand what an awful break I made.

Cooke says that the Kansas City, Kan., memorial is to be a municipal auditorium

and will cost half a million, to which he adds that Kansas City, Kan., hates to have the credit for its enterprise given to Kansas City, Mo.

* * *

A little incident happened Labor Day, the gala night at Ravinia Park, Chicago, when they gave two acts of "Andrea Chenier" with Giacomo Lauri-Volpi, the popular tenor, to balance two acts given to the other leading tenor, Tito Schipa, who sang in the "Balcony Scene" from "Romeo and Juliet" and the third act of "Martha."

The unexpected little incident bears very seriously upon the rights of a tenor to take a certain position when he is called with other artists before the curtain. How should he come out, and where not only should he stand to bow his acknowledgments but where should the other artists be grouped about him? You think that that wouldn't make much difference, but it may mean the breaking of a contract, physical violence, hair-pulling—of course not before the public.

Now, it seems that Lauri-Volpi and his two fellow stars, Florence Easton and Giuseppe Danise, were wildly applauded after the curtain fell on the first act of "Andrea Chenier." Danise took Miss Easton by the hand as the curtain rose again, and as Lauri-Volpi joined them, he extended his free hand, grasped Lauri-Volpi's hand, and the three took a curtain call with Danise in the middle.

When the curtain rose again, the stage was empty. It was a full minute before Danise and Miss Easton came out, looking perturbed, without the tenor. The audience didn't know what it was all about, except that Danise and Miss Easton looked around for the tenor, didn't find him, went off the stage without acknowledging the applause, came back again, but ran off on the other side, highly embarrassed. What had become of their dear, sweet tenor? The curtain during all this time remained up. Lauri-Volpi finally joined them from the wings and perfunctorily nodded his head to acknowledge the storm of applause from the parterre.

What happened it appears was this. Immediately after the curtain fell, Lauri-Volpi rushed at Danise and aimed a blow at his jaw, just as Firpo aimed a blow at the jaw of Dempsey, but Danise successfully parried the blow, just as Dempsey did. "You fool baritone," roared the excited Lauri-Volpi, "haven't you got brains enough to know that in the curtain-calls for a scene like this the tenor should be in the center?"

While the fracas was on, the management sent for the tallest, heaviest chorus man who separated the contestants.

That is why Lauri-Volpi refused to join Danise and Miss Easton on the stage again until he had cooled off.

Hooray for the artistic temperament! The unwritten law with regard to these matters is that the tenor shall always have the right of way, certainly in those parts where he has the principal rôle. However, there are certain parts where the baritone has the principal rôle, or there are certain scenes where he is all there is to it, and then it is perfectly proper for the baritone in acknowledging the plaudits of the audience to take the principal position.

I would suggest to the management of operatic companies that in future, in order to avoid trouble, they draw up rules and regulations distinctly establishing the manner in which artists are to take curtain calls, how they are to come on and how they are to go off. Why should not the management do this? Have they not formulated and publicly printed rules regarding the non-admission of dogs during the performance and also absolutely refusing to permit floral offerings—for which the artists generally paid by the bye—to be put across the footlights?

* * *

When Josef Stransky appears for the first time to conduct the new State Symphony organization, I prophesy for him so notable a reception as will approach a public demonstration. This will be caused by two reasons—the first that while he was with the Philharmonic he made a great many friends, and, secondly, that there is a general impression that he was not as well treated as he might have been. So between admiration and sympathy, Josef will be started on the road to glory. May he make good.

In a recent interview Josef, it seems, was asked whether we have too many symphony orchestras. He thinks we do not have, for the reason that the leading cities in Europe have more than we have. Paris, for instance, which is only half the size of New York, has the Lamoureux,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the Colonne, the Padeloup, the Conservatoire and several others.

London has four large orchestras—the Queen's Hall, the Philharmonic, the London Symphony, the Albert Hall Orchestra and others.

Berlin has four—the Philharmonic, the Berlin Symphony Orchestra, formerly called the Blüthner Orchestra; the State Orchestra and the Charlottenburg Orchestra.

Even Prague has two orchestras, Budapest has two, Dresden has two, whereas New York, the wealthiest city in the world, with a population of over six million, has only three leading orchestras, says Josef.

I would remind Josef, however, that the population of New York, while it is numerically larger than that of other cities, is not quite of the same character. By actual count we have of the six odd millions, one and two-thirds millions of Hebrews, mostly Polish and Russian. We have nearly a million Negroes and nearly a million Italians who, while they love their opera, do not take much interest in symphonic music. So Josef can cut the population in half so far as he and his new orchestra are concerned. However, let us hope that there will be enough among the remaining three millions to make his enterprise a financial as well as artistic success.

The threatened strike of the musicians might deprive those who go to the movies of the music which accompanies these pictorial displays. The press has given much attention to the matter which naturally provoked Montague Glass, who is now writing regularly for the New York Herald, to take up the matter in his celebrated "Potash and Perlmutter."

In a recent Sunday issue of the Herald Abe Potash was made to say, "I see where it says in the papers, Mawruss, that it's wonderful what the moving picture has done for music in America," to which Morris Perlmutter retorted, "Did you say for music or to music?"

"Either way is the same thing, ain't it?" Abe said.

"Well, I don't know," Morris replied. "My wife's cousin, Mrs. Smolen, says different. She claims she doesn't hardly dare go near a moving picture theater because the music is so terrible, and she ought to know, Abe. First and last, she set back her father, Myer Ripkin, over ten thousand dollars on account of being Joseffy's favorite pupil, and then she goes to work and marries Eddie Smolen, the real estate, which if that feller could struggle through the first ten words of 'Home, Sweet Home,' that would be big already—so musical he is."

The discussion between these two immortal characters is carried on as only Montague Glass can do it. If you haven't read it, get a copy of the Herald of Sunday, Sept. 9, and you will enjoy the discussion on music in the movies as much as I did.

If Olga Samaroff ever had any doubt as to the wonderful hold she has on the Philadelphia music-loving public, it was definitely settled at the last free concert of the season at Lemon Hill, when 18,000 people heard her and there were four to five thousand more who couldn't get within hearing distance. Just think of it! Although the concert did not take place till eight in the evening, a whole lot of the people were there by two o'clock in the afternoon. By six the pavilion, which holds nearly four thousand, was entirely filled.

The drawing card of the evening was Olga. She appeared twice on the program, first in the E Flat Concerto of Liszt and the second in the last two movements of the Tchaikovsky Piano Concerto in B Flat Minor. The audience just went wild, and here is something that should interest those engaged in such enterprises—the tone of the piano was heard to the limits of the pavilion. That Madame had to give a number of encores was natural.

Kolar, the conductor, also made a personal hit. One thing should be noted, namely, that the vast audience remained to the very end before it began to disperse.

They tell me that Mme. Emma Eames, who reigned supreme at the Met during the time of the great prime donne, who has a home at Bath, Me., has decided to quit us and make her home in Paris. It is also said that she thinks of establish-

ing a conservatory. This would probably mean that her husband, the noted Emilio de Gogorza, will be interested in the enterprise with her, though he will probably continue to accept concert engagements, for he is still in the very prime of his powers.

Old-timers can remember Emma Eames and her statuesque beauty, which lent dignity to her wonderful singing in the great Wagnerian rôles in which she was unsurpassed.

Leila Troland Gardner, composer, who has made quite a success with her Negro spirituals and who during the summer raises ducks and fricassee chicken on Staten Island, writes me anent a performance given by the veteran and distinguished harpist, Maud Morgan. This took place at Maud's picturesque estate, Donoughmore. The performance was by her own pupils. Their pedalling in some cases was remarkable. Among those who distinguished themselves was a sweet girl by the name of Beatrice Weller, who showed great skill and temperament, and who they say is about to make her debut, and then there were Mary Bourquin and Margaret de Graff, who deserve praise.

The entertainment was all the more charming because of the outdoor surroundings which added to the artistic success. Then, you know, Maud has such a delightful personality that the large and cultured audience welcomed her with enthusiasm.

How time passes! I can remember dear Maud when she was just a slip of a girl clad in a clinging Greek costume, starting her wonderful recitals at old Chickering Hall, then on Fifth Avenue, and where she was one of the very first to let people in this city know what a beautiful instrument the harp is.

Few people realize how much the de-

velopment of musical knowledge and culture in this country owes to the local managers in the various cities. While things are getting pretty good for those who are established now, it is not so many years ago that they had a hard row to hoe. Many of them lost heavily when they brought some great artist to a community that had not yet learned to appreciate the best in music.

Among those who have been foremost in this work is Adella Prentiss Hughes of Cleveland, Ohio. She has just returned from Europe. She has been an inspiration to the people of Cleveland. Be it said to their credit and their appreciation of what Mrs. Hughes has accomplished, that it is currently reported of her that if she invited the finest people in Cleveland to meet her in an open lot on a rainy day, they would come and ask no questions, quite sure that something was going to happen.

Last March Mrs. Hughes completed her twenty-fifth year as concert manager in Cleveland. She is very largely responsible for the growing vogue of the Cleveland Orchestra which now begins its sixth season.

Irvin S. Cobb is under bonds to the New York Sun and Globe to tell a funny story every day. How he does it is a miracle, but he does it. Every now and then there is one of exceptional cleverness, to wit, the following about the famous English actor, Sir Herbert Tree, who died a few years ago and was credited with a gorgeous sense of humor, which Cobb says was curious, for Tree was an enormous egotist, and as a rule egotists are not humorous—they haven't time for humor.

On one occasion an emotional Italian tenor had just concluded an engagement at the Lyric Theater in London. Following his final concert, the Signor gave a

sort of farewell party to the friends he had made while in England. The affair began at the theater and culminated at a fashionable café. Tree, who had become very fond of the temperamental and sentimental little Italian, was among those present.

When the host insisted on kissing everybody good-bye, however, Tree tried to escape, and fled for the stairs as the singer descended by the elevator. But luck was against Tree. The Italian, who, what with excitement, affection and wine, was in a highly exhilarated state, was waiting for him on the sidewalk, and before Tree could realize what was happening, the Italian threw both arms about his neck, implanted a moist and resounding kiss on Tree's lips, then fell into a waiting cab and in broken English bade the driver take him to the Lyric Theater.

The hour was now 3 a. m. The perplexed cabby turned to Tree.

"Wot's the blinkin' idea in tykin' this cove to the theater at this time of mornin', guv'nor?" he asked.

Said Tree, "I would suggest that you take him there. I'm not quite sure, but I rather imagine he has just remembered that he forgot to kiss the night watchman."

To cold-blooded Englishmen and their descendants, the Americans, the idea that a man should kiss another man is not only undignified but positively abhorrent. To me it is not offensive except when the gentleman who does the osculation has previously been interested in a diet of gorgonzola cheese, onions and whiskey, says your

Mephisto

Dr. Carl Visits Cairo and the Pyramids



Dr. William C. Carl at the Pyramids During His Stay in Egypt, After a Tour Through Palestine and the Near East

DR. WILLIAM C. CARL, director of the Guilman Organ School, New York, has spent part of his vacation in Cairo, a city which has impressed him more than any other he has seen on this, his present trip. Like every other tourist, he visited the Pyramids while in Egypt. Dr. Carl planned an extended

rest at Lake Como before going to Paris and is to return to New York in time for the beginning of the fall term of the school on Oct. 9. This will be the silver jubilee year of that institution, and additional subjects are to be specialized in honor of this anniversary. While at Cairo Dr. Carl played at a service in memory of the late President Harding.

American Singer in Japan During Earthquake Escapes Injury

Phyllis White, an American soprano, was in Japan during the earthquake, but escaped injury, according to information reaching New York on Monday. She went to the Orient accompanied by her husband, Hilton Pedley, in July.

Detroit Symphony Plans Twenty-eight Concerts for Season

DETROIT, Sept. 15.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, with Victor Kolar as assistant conductor, has mapped out an extensive program of twenty-eight concerts for the coming season, in the course of which Bruno Walter will appear as guest conductor.

Elman to Play Work by Spalding

Mischa Elman will play a composition by Albert Spalding, "Etchings," on his

programs this season. The work is in the nature of a theme and variations and bears the following piquant sub-titles: "October," "Books," "Professor," "Impatience," "Dreams," "Sunday Morning," "Hurdy-Gurdy," "Desert Twilight," "Fireflies," "Happiness" and "Ghosts and Dreams." The violinist will play the work for the first time publicly in his recital at Stamford, Conn., on Sept. 27.

Minneapolis Symphony to Give Cycle of Beethoven Works

MINNEAPOLIS, Sept. 15.—Preliminary announcements for the twenty-first season of the Minneapolis Symphony, under the conductorship of Henri Verbrugghen, include a number of novelties. A Beethoven Cycle, including the Ninth Symphony in its entirety, will be given, as well as a performance of Brahms' Rhapsody, with the assistance of Sigrid Onegin, contralto, and the Apollo Club, and the first local performance of Strauss' "Heldenleben." Changes in personnel of the orchestra include the engagement of Elias Breeskin as concertmaster, and George Grisez, formerly of the Philadelphia Orchestra, as first clarinet-player. The regular concerts of the local series include the usual sixteen Friday evening events; twenty-two Sunday afternoon "popular" concerts, and four Wednesday afternoon programs for young people, under the management of the Young People's Symphony Concert Association.

Stokowski to State His Views on Ultra-Modern Music

PHILADELPHIA, Sept. 17.—Leopold Stokowski, conductor of the Philadelphia Orchestra, will state his opinions in regard to ultra-modern music and the relation it bears to classical music in a series of talks which he will give at the Academy of Music during the coming season. For years Mr. Stokowski has been collecting the material for these addresses, in which he will authoritatively trace the growth of music, and the romance of the art and its great personalities will be reviewed in popular form at these eight musical afternoons under the title, "The Temple of Music and Its Four Great Columns as I See It." The series will be given on the following dates at 3 o'clock: Oct. 11 and 25, Nov. 9, Dec. 27, Feb. 14 and 28, March 20 and April 17.

New Conductor for Grand Rapids Choir

GRAND RAPIDS, MICH., Sept. 17.—Seymour Swets has been chosen to conduct the Calvin College Choral Society of 100 voices this year. The society is rehearsing for Handel's "Messiah" for a December concert.

Liszt, Great Friend and Musician, Unswervingly Loyal to Schumann

By DAI BUELL

"THE form should not sound but the spirit speak! Then only does a virtuoso become the high priest of art, in whose mouth dead letters assume life and meaning, and whose lips reveal the secrets of art to the sons of men."

Thus characteristically speaks Liszt.

In this age when humanism, or democracy, if you will, is the all-important issue, it gives one a sense of security to reflect that those principles have so long been universally established in the arts. That unbound art, that infinite language—Music—despite the tower of Babel, allows all souls to commune; "and I know not if, save in this, such a gift be allowed to man," that by being a vibrating body he is blessed with a sympathetic bond which makes him one and equal with his fellow men.

How interesting, then, the relation of the two prophets in this common tongue, Liszt and Schumann, the one to the other; those great composers who with so much diversity had still so much in common.

The personal meeting of the two masters did not occur till March, 1840, although as artists they had come in contact years before and had expressed their mutual admiration in writing.

Schumann's biographer, Wasielewski, has recorded a personal letter from Liszt in which he states that the criticisms about the piano composition (Op. 5, 11 and 14) were written "without ever having heard of him or known where and how he lived." The fact that the statement was an error was brought out later in a letter from Pixis, dated Feb. 21, 1834: "A few days ago Liszt, to whom I brought Schumann's 'Variations,' played the same to me at sight. Nobody can imagine anything quite as wonderful. From beginning to end no interruption, not three wrong notes, played with all the shadings, with a fire and spirit that I stood dumfounded! Schumann would have been beside himself with pleasure had he heard his work interpreted this way. Liszt is well satisfied with the compositions and begged me to get all the works of this young composer for him."

Again, Oct. 19, 1836, Stamaty writes from Paris to Schumann: "Liszt loves you without knowing you personally. He intends to come to Leipzig this summer and anticipates great pleasure from meeting you."

In the meantime signs of Liszt's artistic accomplishments had reached Schumann, of whom he had heard through friends in Paris. He became acquainted with Liszt's piano score of the "Symphonie Fantastique," by Berlioz, and solely with the help of this score Schumann wrote that unsurpassed analysis of the mighty orchestral work.

In November, 1837, there appeared in the *Gazette Musicale* an article by Liszt about certain of Schumann's compositions which was especially pleasing to Schumann as revealed in a letter to his fiancée, Clara Wieck. That Liszt was also interested in the young pianist who afterward was to be the wife of and mediator between Schumann and the world was expressed in a letter to his editor. He heard her perform at the time of his grief-stricken visit to the land of his birth, and the admiration and delight of the two in each other proved genuine and enthusiastic. In a letter to Schumann she tells of her success in the performance of the "Carnaval" before him. Liszt said, "It is one of the greatest works I know."

While Liszt was unable to accept the invitation of Schumann to visit him in Leipzig at that time, an interesting correspondence sprang up between them and a cordial affection was expressed by the

THIS article and photograph from Dai Buell, the American pianist, takes on added interest from the fact that the letter accompanying them was written in Liszt's own room at the Erb Prinz Hotel in Weimar. "This," writes Miss Buell, "is the room in which Wagner suddenly appeared before Liszt in his flight from Dresden, and the whole place is saturated with the romance of great patrons. Having just come from a visit with old Pauline Appel, who welcomed a visit from a pianist, and who was trained by two of her idol's great pupils, I feel it would be fitting to devote a little attention in the musical press to the quaint old soul whose devotion to and knowledge of all the intimate affairs of the old Master's life is such a vital link between that great age and ours. As she affectionately leads one around and points out gifts and autographs on pictures from Liszt to herself, her 'Das bin ich' is a frequent proud saying which will long live in the ears of the visitors to the Liszt Museum who have talked with her personally."

dedication of the great *Fantasie in C Major*, Op. 17, to Liszt on Schumann's part, and the compliment returned by Liszt in his dedication of the "Bravour Studien," based on Paganini's "Caprices" to Clara.

The Masters Meet

At the opening concert of the Dresden-Leipzig series, March 15, 1840, the two masters met for the first time, and for the third concert of this series in Leipzig, Schumann and Liszt succeeded in getting Clara to come from Berlin. After parting at Leipzig the two exchanged letters frequently, but did not meet again until Nov. 25, 1841. The meeting was quite unexpected and occurred at a hotel in Weimar, where the Schumanns were stopping with a well-known actor, Genast. Delighted with the sight of his friend, Liszt made a promise to visit them in Leipzig. It was there that he played with Clara and earned such unexcelled triumphs.

After that time the more than cordial relations began to change as Clara showed undisguised jealousy of Liszt's wonderful success. She criticized adversely, calling Liszt's compositions "execrable, a chaos of discords, tiresome introductions, constant murmurings in the lowest bass and highest notes. As a composer I could nearly hate him."

This attitude of his more than conservative wife gradually reacted on Schumann, and while he willingly accepted all the untiring, unselfish heralding which Liszt bestowed on his works in traveling through half the world, he became openly antagonistic. Hence when Liszt, in recognition of "Manfred," responded with the dedication of the colossal B Minor Sonata, he was unable to appreciate it. That, however, may be attributed in a measure to his fast failing health.

After Schumann's unsuccessful attempt to commit suicide by jumping into the Rhine (1854), Liszt did everything in his power to help his friends, despite their antagonistic attitude, and with letters of introduction and other press influences made it possible for Clara to take up her artistic career. That she refused her assistance at the Mozart celebration on account of Liszt playing may be excused for artistic reasons, but that she omitted the Dedication to Liszt heading the C Major *Fantasie* when she published a revised edition of Schumann's works is unpardonable.

This ingratitude of Clara hurt Liszt, of course, but that he could remain constant to the end proves him above all that is petty in life—a great friend.

A rare anecdote has often been repeated to the writer by that excellent pianist and pedagogue, the late Carl Stasny, one of the few *bona fide* Liszt pupils. He told of the perturbed Clara rushing to Liszt, frantically shouting an announcement that she had been commanded to appear before some royal highness or other, and that her repertoire contained nothing brilliant enough for

the occasion. Liszt slyly turned to her and quietly said: "Why don't you play some of my fireworks?" He had heard of the same epithet being applied by the same Clara to his own works.

Rubinstein has said, "Liszt is an idea." Surely he was an idealist, and, while W. J. Henderson says in "How Music Developed" that Liszt's genius was purely technical and Schumann's wholly spiritual, even the most casually informed can not but realize that they were both prompted by the same divine impulse, the love of the beautiful, and the unselfish desire of all great artists to record, that others less gifted in this opaque world might be given eyes to see withal.

It is clear from the records that Liszt agrees with Schumann that the judgment of success should not rest with the public, which too often is not prepared to understand, and is further hampered by the societies who grant only one performance. Both were frequently misunderstood and even scorned in their art, and their sympathetic opinion in this matter may well be taken as a comfort to all who are now striving to give expression to the voice which speaks through them to the unresponsive shoulder of the world. That both were critics argues soundly that they believed in critics; and assuredly constructive criticism should be followed by the lay public if it would become musical.

Another interesting parallel characteristic was their "love o' women." Liszt's propensity is known to all, and Schumann was by no means less discriminating. There are accounts even in his letters to his wife, Clara Schumann, of encountering beautiful women in his travels, and that there is the imprint of many a beautiful face in his tone-pictures is felt by all.

Probably the most interesting of their mutual activities in life, other than



Dai Buell, American Pianist, Photographed with Pauline Appel, Liszt's Aged Housekeeper, at the Master's Home at Weimar

the actual work in tone, is their literary tendencies. Certainly what remains for us of their achievements in this line might well serve as a constant rebuke to many less versatile musicians of today if they were given to self-analysis.

Generous-hearted men, both, ever ready to recognize genius in another and give it the courage to grow. Their appreciation of Chopin is a notable example.

Patriots, both, and at a time when all musicians have been absorbed in giving of their gifts to aid grief-stricken countries, it brings that art-age particularly close to picture Liszt hurrying from Venice to give two concerts—which afterwards were increased to ten—to aid the sufferers from the inundation in Hungary. Liszt up to that time had hardly known the land of his nativity. Yet when the sacred fire of patriotism scorched through his being he not only gave of his possessions but of himself. "He had left Hungary when he was nine years of age, and all those things which form the strongest bond between a man and the land in which he lives—his struggles, his triumphs, his joys and his loves—all attached Liszt to France."

By birth, a Magyar; by assimilation, French; through the "infinite speech," a possession of the world.

Ralph Leopold to Begin Concert Season in Phoenixville

Ralph Leopold, pianist and teacher, returned to New York in the middle of the month from Cleveland, where he spent the latter part of the summer visiting his sister, Mrs. Newton D. Baker. Mr. Leopold, who has a large number of pupils will open his concert season in Phoenixville, Pa., with a recital on the evening of Sept. 29.

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Percy Hemus Returns to Opera After Summer in Motion Pictures



Percy Hemus (Right) Photographed Outside the Goldwyn Studios at Culver City, Cal., with Rupert Hughes, Just After Completing Mr. Hughes' Picture "Law Against Law," in Which He Acted the Leading Part

PERCY HEMUS, popular American baritone, reappeared in New York last week, having kept his friends wondering where he had been since closing his season as leading baritone of William Wade Hinshaw's "Impresario" company last season. The mystery is solved: Mr. Hemus has been acting on the screen in California.

"It happened in this wise," said Mr. Hemus, "and while interesting, is not in the least mysterious. Last spring, in my recital in Aeolian Hall, I sang Rupert Hughes' dramatic scena, 'Cain.' Mr. Hughes, you know, is one of the most versatile people imaginable, and he not only wrote the text of 'Cain' but the music as well. He came to the recital primarily to hear his own work, but he was pleased with what I did and invited me to go to California with him. He said I had covered practically every human emotion in the recital, and so why not capture it in pictures?"

"Well, I went, and for three months I was 'in pictures' with the Goldwyns at Culver City and the Principal Produc-

tions Studios at Hollywood. The first picture to be released will be Rupert Hughes' 'Law Against Law,' a Goldwyn film, which will come out in November.

"I am starting rehearsals next Monday for the third season of 'The Impresario' and we shall do Pergolesi's 'La Serva Padrona' and Mozart's 'Bastien and Bastienne' as well. I have come back full of enthusiasm because one of the rewards of being versatile is that you do not have to stop work altogether. By changing entirely your surroundings and type of occupation, you are rested while working on by the mere variety of things.

"After the close of 'The Impresario' season, which will be my third, I shall return to the concert platform for a while and then go back to California for more pictures. I received a number of flattering offers to stay in pictures and devote my entire time to them, but even if I could have been released from my contract, I should not have cared to do so because, since I am able to do a number of things, I want to keep on doing them and not confine my efforts to any particular one."

Elaborate Music Festival Adds Luster to National Exhibition in Toronto

TORONTO, CAN., Sept. 15.—Music played a bigger part than ever before at the Canadian National Exhibition, held at Toronto from Aug. 25 to Sept. 8, and both in the variety and number of events of interest to music-lovers and in the interest shown by the general public, the success of this part of the exhibition, which was attended by a million and a half persons, was greater than ever before.

Featured in the musical events were singing by the grand stand audience of 20,000 persons each night, musical competitions for singers and instrumentalists, band competitions, concerts by a chorus of 2300 voices and a week of grand opera at the Coliseum. A Music Day was also observed.

Music was heard from every corner of the grounds on Music Day, Aug. 30. Blending color with music, troops of strolling minstrels, clad in gay costumes, sang to the thousands who gathered round. Ukrainian choirs chanting the folk-songs of their native land, Hawaiians, Italian and Spanish minstrels and Negro songsters from the Sunny South all entertained the public. Thousands were turned away from the amphithe-

ater of the Music Building, where a series of hourly concerts were held.

Marking the culmination of a day of melody, the Pageant Chorus of 2300 voices was heard in front of the grand stand under the leadership of Dr. H. A. Fricker, leader of Toronto's Mendelssohn Choir. The program contained sprightly folk-songs and ballads and excerpts from "The Creation" and "The Messiah." This huge chorus repeated its success when heard in the Coliseum on Sept. 1 and in front of the grand stand for a second time on the closing night of the exhibition.

For the musical contests there were 237 entries, including every class, as against 174 last year, and competition ran high in practically all the classes.

The band contests at the exhibition continue to increase in interest and popularity. In Class A the first prize was won by the Queen's Own Rifles of Toronto, with St. Catharine's Concert Band second and the Imperial Concert Band third. An arrangement by James Waterson of melodies from Verdi's "Aida" was the test piece in this class, and the first prize consisted of \$1,000 and the Musical Canada Challenge Shield. In Class B, open to towns not exceeding 8000 in population, the test piece was J. Riviere's transcription of themes from Planquette's opera, "Les Cloches de Corneville." The first prize was won by

the Bromptons Citizens' Band and Orillia and Collingwood bands tied for second place.

A Week of Opera

The De Feo Grand Opera Company presented a week of grand opera during the last week of the exhibition. Verdi's "Il Trovatore" was effectively performed on Sept. 3, when Lavina Darve, Dreda Aves, L. Del Credo, Alfred Valenti, Amedée Baldi and Lavina Puglioli were the principals. Ugo Barducci conducted. There was a compact and capable orchestra and the chorus also did good work.

"Cavalleria Rusticana" and "I Pagliacci" were the operas of the second night. "Rigoletto" was performed to a large audience on Wednesday night. Genia Zielinska, in the rôle of Gilda, was decidedly successful. Gandolfi was a dramatic *Rigoletto* and Ralph Errolle was effective as the Duke. The performance of "Carmen" on Thursday night, with Dreda Aves in the title-rôle, was warmly applauded, and Mr. Gandolfi aroused enthusiasm in the "Toreador Song."

"Martha" was presented on Friday night, when Luisa Hunter successfully substituted for Genia Zielinska as *Lady Harriet*. The concerted numbers were particularly effective. "Hänsel and Gretel" was performed on Saturday afternoon amid warm applause for singers and orchestra under the leadership of A. Coroshansky. In the evening "Il Trovatore" was repeated.

The Cuban Marine Band and the band of President Obregon of Mexico were heard during the two weeks of the exhibition.

PUPPETS GIVE OPERA

Marionette Players of Rome Present Unique Musical Program

An engaging and distinctive form of musical entertainment came to New York last week when the Marionette Players from the Teatro dei Piccoli of Rome set up shop in the Frolic, atop the New Amsterdam Theater. Puppets are of course not new to the metropolis, but this is the first time in our recollection that the delightful little people have been made accomplices in such a diversified evening's opera. To be sure, the Chauve Souris presented an exquisite bit of marionette playing in some excerpts. Again the inimitable Sarg has made us familiar with the higher art of the puppet theater. But the Roman newcomers are essaying a much more elaborate musical undertaking. For example, on the opening evening the *clou* of the performance was "Puss in Boots," with a score by Cui. This particular work is of no intrinsic musical value, but the piece is amusing and the singing of the half a dozen artists behind the scenes measured up to a high standard. An excellent contribution was made by Cissie Vaughn and Cyril Whittle in the Ricci "Crispino e Comare" duet.

The movements and gesturings of the little figures are so life-like that it is often difficult to believe that we are not in the presence of flesh-and-blood lilliputians. These invisible operations are in the hands of "the families of Garno, Dell' Acqua Geirola and Repetto." Pesce Ottone conducted the small and effective orchestra with skill and taste. The American visit is under the direction of R. Fidora and Dr. V. Podrecca. H.

Pavlowa Acclaimed at Covent Garden

Anna Pavlowa, who opened a fortnight's engagement with her company at Covent Garden, London, on Sept. 10, was accorded an ovation, according to a recent dispatch, by an audience which taxed the capacity of the Royal Opera House. This was Mme. Pavlowa's first appearance in London in two years. The company, which will shortly arrive in New York to open an engagement at the Manhattan Opera House under S. Hurok's management, includes Volinine and Novikoff as leading male dancers. The orchestra was led by Theodore Stier and the London programs included some new works, in addition to "Amarilla," "Snowflakes" and other familiar diversissements.

Ernest Schelling, pianist, has been engaged as soloist for the spring tour of the New York Philharmonic. He will play with the orchestra his "Impressions of an Artist's Life" at these concerts.

Elizabeth Bonner, contralto, has been engaged to make several appearances as soloist with the Philadelphia Orchestra and also to sing with the Mendelssohn Choir of Toronto.

Alfred Cortot to Hold Paris Extension Course in Piano Interpretation



Photo by Illustrated News

Alfred Cortot, Pianist

Alfred Cortot, French pianist, who will hold a special class in interpretation in Paris next May and June for American pianists, has selected as his program "Masterpieces of Piano Literature of the Nineteenth Century." The Paris class, for which a number of scholarships are available, is open to students who will have prepared with Berthe Bert, Mr. Cortot's assistant at the David Mannes Music School, New York.

The French Government, through Gaston Liebert of the French Bureau, has given much aid in organizing plans for the course. The recent establishment of the Walter Scott Foundation of New York for Young American Pianists will provide for three successive years' scholarships for a number of students. The season's study with Miss Bert will begin on Oct. 4 and the first half term will end in January. Students desirous of winning the scholarships will be judged at this time by their performance of a program selected from the works outlined by Mr. Cortot for his class in interpretation and the awards of scholarships will be made. These cover the cost of passage from New York to Paris and return, all living expenses while in Paris, the class in interpretation with Mr. Cortot and preparatory classes in Paris with Miss Bert. To the scholarship pupils the French Government offers admission without charge to concerts, lectures, theaters and expositions during the two-months' term.

Albert Spalding, violinist, will participate in the performance of Eugene Goossens' Sextet for Strings, which will be given at the Berkshire Chamber Music Festival on Sept. 29.

Edith Mason, soprano of the Chicago Civic Opera, is scheduled to sail for the United States on the France on Sept. 29 to open an autumn concert tour before the opera season at Ogontz, Pa., on Oct. 10.

Elena Gerhardt, soprano, will give a recital before the Women's Musical Club of Toronto on Oct. 11.

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at **FIRST MUSIC CLINIC CONDUCTED in AMERICA** held by
MINNESOTA MUSIC TEACHERS ASSOCIATION
at their Convention—Minneapolis—June 21st to 23rd

ST. PAUL PIONEER PRESS
By WILBUR JUDD

At 2 P. M. Yeatman Griffith, New York, teacher of Florence Macbeth and other operatic notables, conducted a vocal master class which lasted virtually all afternoon. With Celius Daugherty at the piano and several young vocal aspirants on the stage Mr. Griffith taught precisely as he would in his own studio.

Griffith Gives Demonstration

Mr. Griffith paid a tribute to Miss Macbeth and her supreme art. He said that Madame Calve in London recently stated that the best voices in the world were being developed in America and that she believed the largest number of these came from the West.

A young coloratura soprano was his first subject. She sang a few measures from an aria and then was put through the paces of speaking and vocalizing vowels.

Mr. Griffith literally transformed his subject's voice, in a manner of emission and tonal quality, in about half an hour's time. When she finally re-sang the opening phrase of the aria, the change was so apparent that the teacher was given an ovation.

A young tenor was the next subject. Here was revealed a tenor with a "clutch." The subject was not easy, but at the end of the lesson the beginnings of a great change for the better were made manifest. Several other students were used in the demonstration.

Mr. Griffith's entire exhibit was marked by an absence of the usual terminology that is the stock and trade of so many teachers. He sought to produce a clearer natural tone, with perfectly enunciated vowels, the whole upheld by simple breathing mechanics entirely at the command of the singer.

Excerpt from Macbeth's Letter

To the President and Members of the Minnesota State Teachers' Association:

I have been doubly honored on this auspicious occasion by your invitation to that great master of vocal culture, the one who has given to me all the knowledge that I possess of using the talents with which I have been endowed—Mr. Yeatman Griffith.

With humble gratitude and friendly greetings to all of you, I am,

Very sincerely,

Florence Macbeth.



Photo by Mishkin

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CONFERRED ON

FLORENCE MACBETH

Prima Donna Coloratura Soprano

Chicago Civic Opera

at This Convention

MINNEAPOLIS MORNING
TRIBUNE

By JAMES DAVIES

In the afternoon the first of the musical "clinics" was held by Yeatman Griffith of New York, who gave a brilliant exposition of his methods of vocal instruction, with the aid of a number of local singers. The foundation of his method seems the essence of simplicity, and he proved its rationality through the medium of his assistants. If the remaining two of these clinics prove as valuable in suggestion, and in the concrete application of principles, all of those who attend will benefit to the extent of thousands of dollars, speaking from the material side merely. But that is not the only consideration to be taken into account; the reactions on the 500 teachers and singing students who attended yesterday are bound to be felt all through the state.

Shows Poor Methods

Mr. Griffith suggested in his introductory address, and demonstrated through his singers, that there are in operation methods that only serve to befuddle pupils. He insists on a balance, a center of deporture, located at the diaphragm; with this center properly adjusted the rest evolves into a system of elimination of non-essentials. What is more he proved his points with a distinctness that the veriest tyro could understand. Without the experience that lies at the foundation of Mr. Griffith's conclusions, however, the ability to gauge to the tiniest degree differences of tone, the knowledge he displays of student psychology and the infallible accuracy with which he detects at once a student's weakness, it would be presumption for the average individual to try to imitate him.

To Minnesota belongs the honor of initiating what is bound to become an important factor at every music convention in the country.

Excerpt from Minneapolis Tribune

MISS MACBETH'S LETTER READ

One of the interesting events of the evening was the bestowal of honorary fellowship certificates of the association on Emil Oberhoffer, Florence Macbeth and F. Melius Christiansen. A letter from Miss Macbeth, who is at present singing in Europe, was read, in which she eulogized her home state as well as her teacher, Mr. Griffith. In Miss Macbeth's absence, Mrs. Griffith was the recipient of the honor in the name of the great songstress.

EASTMAN THEATER SUPPORTERS ACTIVE

Subscribing Association Working Zealously for Music in Rochester

By Mary Ertz Will

ROCHESTER, N. Y., Sept. 17.—Members of the Eastman Theater Subscribers' Association, at their annual meeting at Kilbourn Hall on Sept. 12, re-elected the following officers: Hiram Sibley, president; Albert B. Eastwood, first vice-president; Buell T. Mills, second vice-president; Mrs. Harold C. Kimball, third vice-president; Simon L. Stein, treasurer, and Gertrude Vayo, secretary.

Development of musical activities at the theater is largely due to the work of this association, and its members, through their donations, made possible the ambitious concert programs that marked the first year of the theater's existence. It is through its cooperation and support that the development of the Rochester Philharmonic Orchestra during the coming year will be made possible, and it is because of the keen interest of the members of the association and their support that Albert Coates and Eugene Goossens are to be brought here this season to conduct the concerts of the Philharmonic Orchestra.

The articles of association define its purpose as follows: "To augment the musical programs of the Eastman Theater by appropriating from the funds of the association such amounts as the association shall from time to time determine." During the last year the association, from its funds, subscribed enough to cover the deficit on the 1922-1923 concert season. It has authorized a substantial appropriation to cover the development of the Philharmonic Orchestra during the coming year.

Membership in the association is gained through subscription to a share in the amount specified by the association and is for one year. Subscriptions last year were \$150 each.

Raymond Wilson Appointed Acting-Director of Eastman School

ROCHESTER, Sept. 17.—Rush Rhees, president of the University of Rochester, has announced the appointment of Raymond Wilson of the piano faculty of the Eastman School of Music as director of the school pending the appointment of a permanent director. Mr. Wilson, who has been a member of the faculty since the opening of the school, came here from Syracuse University, where he was a teacher, and he has supervised the work in the elementary grade at Eastman, and has been examiner for promotions. Mr. Wilson is a native of Philadelphia. He studied the piano with Ernest Hutcheson and Rudolph Ganz, and has appeared as a recitalist in New York, Boston, Philadelphia and Chicago.

WHEELING, W. VA.

Sept. 15.—In addition to the regular Saturday evening band concerts which have been given by the Municipal Band under the leadership of A. E. Summers, there have been three Sunday afternoon band concerts recently at Wheeling Park, free to the citizens of this section. The first was given by a massed band composed of members of Local 142, A. F. of M., and conducted by George Meister. The second was a program given by the Municipal Band under Mr. Summers. The third was given on Sept. 9 by the Italian Band with Mr. Vittulani as conductor. All these concerts which have been attended by big audiences, have been made possible by a public-spirited citizen who sustains all the expenses.

EDWIN M. STECKEL.

Chamber Music Concerts Begun in Schools of Grand Rapids

GRAND RAPIDS, MICH., Sept. 17.—A new development of musical instruction in the schools of Grand Rapids, just started by John W. Beattie, supervisor, is the institution of chamber music concerts. These concerts are being given by a trio comprising Jessie MacDonald, violin; Lois Richards, cello, and Olive Tuller, piano, all members of the staff of music supervisors. They will present a forty-minute program at two schools one afternoon each week, visiting every school at least twice each year.

VICTOR HENDERSON.

YEATMAN GRIFFITH SUMMER VOCAL MASTER CLASSES 1923

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PORTLAND, OREGON, Aug. 15th to Sept. 12th,
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Under the direction of
ALFRED CORTOT

Alfred Cortot will hold a Course in Interpretation at the Ecole Normale de Musique de Paris in May and June, 1924, for American students who will have prepared with Mlle. BERTHE BERT, his representative at the David Mannes Music School.

REQUIREMENTS

All applicants wishing to enroll for this Extension Course are expected to study with Mlle. Bert during the coming season of 1923-1924. Those students who have had a thorough theoretical training will be accepted as special students, taking only individual lessons with Mlle. Bert.

For those who have not had this theoretical training, it will be necessary to take all or part of the Artists' and Teachers' Instrumental Course.

SCHOLARSHIPS

"The Walter Scott Foundation of New York, for Young American Pianists."

Through the generosity of Mr. Walter Scott of New York, a limited number of scholarships are offered for the Extension Course in Paris. Contestants for the Scholarships must begin their preparation with Mlle. Bert in October 1923. In January 1924 they will be judged by their performance of a program selected from the works outlined by M. Cortot for his Course in Interpretation. The Scholarship will cover the cost of passage from New York to Paris and return, all living expenses while in Paris, the Class in Interpretation with M. Cortot, and preparatory classes (while in Paris) with Mlle. Bert. In addition, the French government extends to the scholarship students the privilege of attending without cost all artistic activities taking place in Paris during their stay there, such as theatres, concerts, expositions, lectures, etc.

FOR NON-SCHOLARSHIP STUDENTS

It is estimated that the cost of the Extension Course in Paris will be between ten and fifteen thousand francs. The cost in dollars will depend upon the rate of exchange. This will include all expenses, as follows: Class in Interpretation with Alfred Cortot, two preparatory classes a week with Mlle. Bert, admission to theatres, concerts, etc., board, room and bath in a good hotel, and passage from New York to Paris and return.

THE PROGRAM FOR THE COURSE WILL BE:

The masterpieces of the piano literature of the 19th Century, including works of Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Liszt, Brahms, César Franck, Grieg, Fauré, Balakirew, Moussorgsky, Chabrier, and Dukas.

Terms and the detailed program may be had on application to the School

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Charles Hackett Back in U. S. from Triumphs in European Opera Houses

PROBABLY no American singer, certainly no male singer, has ever received such a demonstrative welcome on the other side as did Charles Hackett, operatic tenor, in the last season. He left the United States in January after a concert tour and fulfilled an engagement of six weeks at the opera in Barcelona. His repertoire included "Tosca," "Barber of Seville" and "Manon." According to all records, this was the first time the rôle of *des Grieux* had ever been sung in French in Spain. Mr. Hackett achieved a remarkable success there, and followed it by one in Monte Carlo, where he completed the opera season on April 15. This was followed by a short season at the Paris Opéra, several performances in June at Covent Garden, London, and then several weeks during the gala season at San Sebastian, Spain. In London the houses were sold out for every performance at which Mr. Hackett appeared. During the longer engagement at San Sebastian, the royal family was present at every performance. The King of Spain took occasion to visit Mr. Hackett's dressing room and congratulate him personally. He remarked that he was assuming a new rôle that evening as *chef de claque*, rather than royal head of the Spanish kingdom.

The King and Queen of Spain and the Queen Mother are intensely musical and would like to come to America to visit the opera houses here and to attend some American concerts. After the performance of the "Barber of Seville," the Queen Mother made a special request for a repetition of the opera with Mr. Hackett in the cast.

The closing performance in the San Sebastian season was given on Sept. 6, and Mr. Hackett made a hurried journey to get on board La France of the French Line at Havre on Sept. 8.

In the course of his present season Mr. Hackett will make a concert tour beginning on the Pacific Coast and will fulfill several guest engagements at the



Photo by Keystone View Co.

Charles Hackett, American Operatic Tenor, and His Little Daughter Carla, Photographed Aboard La France on His Return from Eight Months Abroad

Chicago Opera. The opening performance will be "Romeo and Juliet." This will be the first time he has appeared in the rôle of *Romeo* in this country, although this was one of his particularly successful parts in Europe. During the past week since his arrival he has been engaged in making phonograph records.

Mr. Hackett will return to New York in time to sail about the middle of January for Monte Carlo. After fulfilling his operatic engagements there, he will appear in opera at Madrid, also at the Paris Opéra, and during the season at Stockholm. He will leave Europe at the beginning of May for an extended concert tour of Australia. This latter engagement comes as a direct result of his Covent Garden success the last season.

NEW BUILDING FOR CARL FISCHER, INC.

Head of Firm Felicitated by Employees at Informal "House-Warming"



Walter S. Fischer, President of the Firm of Carl Fischer, Inc.

A "house-warming" to 200 employees was given recently by Carl Fischer, Inc., to mark the completion of the new home of this music publishing firm in Cooper Square, New York. A feature of the occasion was the unveiling of a bronze tablet presented to the late Carl Fischer, founder of the firm, by his employees in commemoration of the recent fiftieth anniversary of the company. The official opening of the new twelve-story building took place on Sept. 4, but the more intimate ceremony attended by the members of the staff was held on the Saturday preceding Labor Day. Walter S. Fischer, son of the late Carl Fischer and present head of the company, presided. William Kretschmer, treasurer and

manager of the music department, extended the congratulations of the staff members to Mr. Fischer. These were embodied in a set of resolutions, signed by Mr. Kretschmer and Henry Gerson, secretary and manager of the instrument department, representing the employees. Mr. Fischer expressed his thanks in an address of acknowledgment.

The music publishing firm was founded in 1872 by the late Mr. Fischer, and was known for many years as the Carl Fischer Music House. It was recently incorporated under the name of Carl Fischer, Inc. The founder of the firm died at his home in New York on Feb. 14 last.

Marie Tiffany, soprano of the Metropolitan, will give a recital program, entitled "Children's Songs for Grown-ups," in some of her engagements this season. The artist has also prepared a special program suitable for children.

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WINSTON-SALEM, Sept. 17.—The Civic Master School opened here on June 25, under the direction of A. Y. Cornell, has concluded its work, which has been successfully carried on under the direction of Mr. Cornell. The school has attracted teachers and concert singers from many of the States, and the recitals given during the term have proved of great interest.

Charles Gilbert Spross, pianist and composer, assisted Mr. Cornell as coach, and conducted a class in accompanying. Charles Troxell, tenor, and Adelaide L. Campbell, head of the vocal department of Hollins College, also assisted Mr. Cornell, and Nellie Jacoby Dretke acted as assistant coach and accompanist. Dicie Howell, soprano, was engaged as a member of the faculty of the vocal department; Mrs. F. J. Andrews was in charge of the violin department of the school, and Addye Yeargain Hall conducted the piano normal classes.

Among those who attended the school were:

Margaret Belcher, soprano, vocal teacher at St. Agnes' School, Albany, N. Y.; Louise Beaman Haefner, contralto and vocal teacher, Albany; Gertrude Watts, contralto and teacher, Bluefield, W. Va.; Margaret Bailey, soprano, Winston-Salem; Helen Shore, soprano, Kernersville, N. C.; Ruth Lemis, soprano, Springfield, Mass.; Leona Roush, soprano, Canton, Ohio; Emily Penick, soprano, Lexington, W. Va.; Laura Craytor, soprano, Akron, Ohio; Nellie Hyde Matton, contralto, Hyde Park, N. C.; Elma Carey Johnson, soprano and teacher, Philadelphia; Madi Kenny, soprano, Albany; Belle Franklin, contralto, Winston-Salem; Juliette Perkins, contralto, Winston-Salem.

Paul Young, baritone and teacher, Columbus, Ohio; Charles Stewart West, baritone, Savannah, Ga.; Herman Weihe, tenor, Washington, D. C.; Earl C. Waldo, bass, Meadville, Pa.; Harvey Lidstedt, tenor, Hartford, Conn.; J. Foster Barnes, baritone, Greensboro, N. C.; Janet Robertson, soprano, Winston-Salem; Mae Borlen, soprano, Holyoke, Mass.; Carolyn Webb, soprano, Birmingham, Ala.; Page Stone, soprano, Roanoke, Va.; Ruth McIlvaine, contralto, New York; Ruth Ely, soprano, Savannah; Genevieve Garrette, soprano, assistant vocal teacher at Hollins College; Rose DesRoisers, soprano, Holyoke, Mass.; Cleo Harris, soprano, Bluefield, W. Va.; Letitia Benbow, soprano, Greensboro, N. C.; Marion McDowell, soprano, Albany; Mildred Beaman, soprano, Detroit.

Audrey LeGrand, soprano, Winston-Salem; Lesta Eddins, soprano, head of the vocal department of the University of Alabama, Tuscaloosa; Ethel Best

Rowe, soprano, Brooklyn, N. Y.; Lutie Jennings, soprano and teacher, Lynchburg, Va.; Frances Anderson, soprano, Mocksville, N. C.; Katherine Johnson, contralto, Greensboro; Frederick Lawrence, baritone, Chapel Hill, N. C.; Mrs.

Thomas Maslin, contralto, Winston-Salem; Katherine Wharton, soprano, Greensboro; James Clapp, baritone, Winston-Salem, N. C.; Norma Brown, contralto, Winston-Salem; Clarence Dretke, baritone and teacher, Canton;

William Romey, baritone, Richmond, Ind.; Adela Huff, soprano, Burlington, N. C.; Albert C. Hewitt, Jr., tenor, scholarship winner, Hickory, N. C.; Edna Essig, contralto, Canton; Thomas A. Sullivan, Jr., tenor, Pittsburgh.

New York Public Library Devotes A Special Exhibition to Beethoven

THE New York Public Library has opened a Beethoven exhibition in Room 112 on the first floor of its main building at Fifth Avenue and Forty-second Street—a whole roomful of material relating to the man and his works—which visitors to the city, resident students and music-lovers in general will find so replete with interest as to be worthy of repeated visits. Most of the material shown is the property of the Public Library, but Mr. Kinkeldey, librarian of the music department, who has had such an exhibition in mind for several years, in arranging it has had the co-operation of the Beethoven Association, which has lent many important and interesting items, as have also some of its members individually.

The collection of books, music, manuscripts, pictures and so on is probably as complete a display of the kind as could be made anywhere, except for the original autographs in Berlin and the first editions in the Library of Congress at Washington. That the arrangement of the exhibition was a labor of love is perfectly evident to one who talks with Mr. Kinkeldey about it, and the mass of material is so well grouped and displayed that it invites study.

The room is a veritable treasure-house for lovers of Beethoven. There are ten cases on the floor containing the history of Beethoven's life as shown in pictures, newspaper articles, autograph letters and all the intimate data that it has been possible to collect.

Here is shown an engraving of the mansard-roof house where Beethoven was born and a page of the Parish Register showing the date of birth and baptism, also a picture of the Antwerp grandfather. It is the fashion now for many "good things" to come out of Belgium. There is a first notice of his appearance in public at thirteen, playing "the well-tempered clavichord." In 1792 Beethoven went to Vienna to study with Haydn and here are many interesting letters of that time. Many early editions are shown of his Sonatas and Trios, and there are first editions of the scores of the First, Fourth and Eighth Symphonies. No detailed account can be

given here of this really amazing collection, but in case No. 2 there is an autograph letter owned by Harold Bauer, in which Beethoven complains of the tinkling, harp-like sound most people got from the piano of that day and says: "Upon the piano one may also sing if only one can feel."

A life mask of Beethoven, taken in his forty-third year, has been lent by Mrs. Sidney Prince. Good reading is found in reviews of the first performances of his symphonies. Various ear-trumpets made for Beethoven by Mälzel, the inventor of the metronome, are shown. One of the cases is devoted to the original manuscript of Thayer's "Life of Beethoven." The history of this delayed work is well known, and the work of revising and completing this history by the late Henry E. Krehbiel was made possible by the financial guaranty of the Beethoven Association and also the financial support of Hiram Sibley of Rochester.

Another case is devoted to dramas that have been written with Beethoven as the hero. Also in this case is an account of the unveiling of the first Beethoven statue in America. This account was written for the New York *Musical Review* of 1856. An amusing item in this collection is a program of a "Beethoven

Centennial" given in 1870, on which program not one of Beethoven's works appeared. Parepa-Rosa sang and Maretzek conducted, but not the works of the master.

The fact that the number of readers and students in the music division of the Public Library has increased rapidly in the last five or six years prompted Dr. E. H. Anderson, director of the Library, to consent to devote a special exhibition to musical material—the first exhibition of the kind in the present Library building. It is hoped that the public interest will be sufficient to warrant other displays of the kind in the future, and also that the success of this exhibition may induce other music-lovers who own musical mementos of historic value to follow the Beethoven Association's example.

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In Boston Studios

Boston, Sept. 17.

NEW ENGLAND CONSERVATORY

Registration began at the New England Conservatory on Sept. 12 with the usual overcrowding of the corridors. Prospective students from nearly every American State and several foreign countries were in the lines that formed before the registrar's department. A notable feature of the first day's registration was the return of many post-graduates and the enrolment of several students who have had musical training at college and who enter the Conservatory to complete a professional education.

Concerning the prospects for the school year, Ralph L. Flanders, general manager, said: "Attendance at the Conservatory during the past four or five years has been in the neighborhood of 3500, this being about as large a number as can be accommodated at the school. From the summer's correspondence and the first day's registration we expect the usual enrolment. Last season the total was 3487."

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OTHER STUDIOS RE-OPENING

Teaching has been resumed in a number of studios earlier this year than formerly. Studio life should be in full swing by Oct. 1.

Gladys De Almeida, pupil of Henrietta Haskell substituted for Marjorie Moody at the 300th anniversary celebration in Gloucester, Mass., recently, and creditably interpreted "Caro Nome," from "Rigoletto," an aria from "La Juive," and two English numbers. She was accompanied by Waino's Band.

Harriot Eudora Barrows, vocal teacher, has opened her studio in Trinity Court. She will spend one day a week in Providence as formerly.

Mme. Le Grand Ryan, soprano, formerly of the Opéra-Comique, Paris, has opened a voice culture studio in Steinert Hall.

W. J. PARKER.

Tillotson in Recital at Warren Conservatory

BOSTON, Sept. 14.—Frederic Tillotson, pianist, opened the fall term of the Warren, Pa., Conservatory, Monday evening, Sept. 9, before a capacity audience. He received an ovation. His program included works of Brahms, Grieg, Debussy, Dohnanyi, Glinka-Balakireff and Chopin.

W. J. PARKER.

Hear New Works at Musicale at Southwest Harbor, Me.

BOSTON, Sept. 15.—The summer colony at Southwest Harbor, Me., recently heard

a musicale held under the auspices of the Village Improvement Association in which the following artists appeared: Mrs. L. J. Brengle and Louise Homer Tileston, mezzo-sopranos; Sheila Bain, violinist, and Henry Levine, pianist. A feature of the program comprised new compositions by Arthur Crew Inman, poet and musician, who has spent the summer at Southwest Harbor for a number of years. Miss Bain played admirably his violin piece "Before a Storm," and Mrs. Brengle and Mrs. Tileston gave excellent interpretations of Mr. Inman's "To Columbine" and "Columbine Dances." Mr. Levine played with much charm compositions by MacDowell, Cyril Scott, Faure, Chopin, Rachmaninoff, Debussy, Inman and Liszt. He also accompanied the other artists.

W. J. PARKER.

RIMINI, Sept. 5.—A new mass of considerable beauty by Alessandro Peroni, professor at the Liceo Musicale at Pesaro, and entitled "Studiorum Duci Gloria" was recently sung here, creating a deep impression.

CAEN, Sept. 6.—Before an audience of 10,000 persons in the immense courtyard of the Lycée Malherbe an interesting dance festival, entitled "Festival Loie Fuller," was given recently. Grieg's "Death of Aase" was one of the most popular numbers. The orchestra, under the baton of Mr. Brousse, was excellent.

DEAUVILLE, Sept. 7.—A gala performance of Février's "Monna Vanna," the first appearance of the work here, was given recently with a superb cast which included Marthe Chenal, Lucien Muraire and Vanni-Marcoux. Reynaldo Hahn conducted.

BERLIN, Sept. 5.—Erich Kleiber of the National Theater, Mannheim, has been appointed to succeed Leo Blech as first conductor of the Berlin State Opera. Fritz Stiedry, conductor of the State Opera, subsequently announced his resignation.

NEW CHOIR ORGANIZED

Choral Society of 250 Voices Formed Under John A. O'Shea's Baton

BOSTON, Sept. 15.—The Boston Choral Society, Inc., is a new organization of 250 singers chosen from various singing groups and musical organizations in Greater Boston. Its conductor is John A. O'Shea, director of music in the Boston public schools and leader of the choir of St. Cecilia's Church. Charles H. Smith is business manager of the society. The pianist is Ida McCarthy, a teacher at the Boston Academy of Music. Many of the singers are graduates of the New England Conservatory and are members of leading choirs. The officers are: John P. Black, president; Margaret Foster, secretary; Gertrude Smith, treasurer, and Thomas A. Quinn.

W. J. PARKER.

BERLIN, Sept. 6.—A German inventor named Lungwitz has constructed a new instrument which he calls the "cellophone." The instrument is shaped like a 'cello, but is made of metal. It is played like a 'cello, but has a tone something like an English horn or a saxophone.

DRESDEN, Sept. 3.—Fritz Busch, first conductor of the Dresden Opera, has been invited by Siegfried Wagner to conduct the performances of "Meistersinger" at Bayreuth, if the projected Festival series is given next summer.

BERLIN, Sept. 4.—Hugo Kaun, composer, who was formerly a resident of Milwaukee in the United States, has been invited to lead the A Cappella Chorus of that city and the large Chicago Choir next season. A three-days' festival of his works may be given in both those cities.

SALZBURG, Sept. 1.—Richard Strauss' new two-act opera, "Intermezzo," has been scheduled for a premiere at the City Theater here.



Decoration at Symphony Hall, Boston, at observance of the Jonas Chickering Centennial.

Men and women in all walks of life are honoring the memory of Jonas Chickering, who, one hundred years ago, founded the great house which bears his name, the history of which parallels the musical history of our country, and whose initial piano has been designated as

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MUSICAL AMERICA

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NEW YORK, SEPTEMBER 22, 1923

ENTER KOUSSEVITZKY

THE engagement of Serge Koussevitzky to succeed Pierre Monteux as conductor of the Boston Symphony will bring to America another musician of outstanding gifts. From time to time there have been intimations, by announcements as well as rumors, that Mr. Koussevitzky had an eye upon trans-Atlantic possibilities, but his numerous activities since he left his native Russia in 1920 have kept him mainly in Western Europe, where, following a distinguished career in his homeland, he has built up a great reputation as a leader in the symphonic and operatic fields. Reports of his success in Paris and London, and the tributes of Americans who have heard his work abroad, have stimulated interest on this side, and his advent in the fall of 1924 will be awaited with considerable eagerness.

Mr. Monteux will take leave this season of the many friends he has made among the supporters of the famous Boston organization, and his departure will be widely regretted. Inevitably there must be something of sadness in such a valedictory occasion, but in this case it will be tempered by the reflection that the French musician has worthily upheld the traditions of a great orchestra. When he lays down his bâton, it may well be with feelings of satisfaction that he has discharged his task to the best of his ability. In his several years with the Symphony he has given all that he had to give, and it must be written, in any true appraisal of his work, that he has acquitted himself nobly.

A man of persistent and sincere endeavor, Mr. Monteux has achieved great things in spite of obstacles. The almost perfect instrument built up by Karl Muck was broken when he took charge, but he quickly tuned it up to concert pitch. Then came further difficulty in the form of a strike. Undismayed, he drilled his reorganized

band, laboring earnestly in the rehearsal room. Quiet and unostentatious on the platform, he possesses few of those attributes which make the popular conductor, the leader of dominating personality, and in his period of service he has suffered some criticism.

Necessarily he has been less successful with some works than with others, but he has given us exquisite and sometimes unforgettable performances. However, his régime will be chiefly memorable for the restoration of the orchestra to its proud position as a leader in the field. His successor will find the Boston Symphony all that mortal musician could wish for, and Mr. Koussevitzky's reputation gives assurance that another brilliant chapter in the history of the organization will begin next year. Certainly when it is scanned in retrospect, Mr. Monteux's contribution to that history will furnish no mean tale.

RAVINIA AND AMERICAN OPERA

ANOTHER season of opera at Ravinia is over, and again the story is one of artistic success and enthusiastic response on the part of the public. Chicago's favored resort has upheld its reputation as the leading center in the summer opera movement, and a glance at the works performed and the roster of artists engaged during the several weeks demonstrates that Louis Eckstein has succeeded in following his policy of improvement. In all, some twenty-eight operas were given, and the casts included a number of the brightest and most particular stars of the lyric stage. Indeed, it would seem that Ravinia had reached its peak and that the promoter's energies will be devoted in future to maintaining the brilliant standard already achieved. However, in ministering to his favorite project, Mr. Eckstein has proved himself a man of boundless ambition, and there may be even greater doings at Ravinia in seasons to come.

With the Chicago Symphony in the pit, and a company of highly accomplished singers on the stage, nothing in the normal course of opera should be too difficult for Ravinia to attempt, and there are opportunities awaiting the company which present no great difficulties. The mainstay of all operatic enterprises must be the standard works so dear to the public, but there should be room each season for a few American works at the popular open-air theater. The chances of production for an opera composed by a native musician are few indeed, and Ravinia, now that it has reached such a high stage in its development, might make further history by increasing them. The company can become a great influence for the encouragement of American art on the creative side by showing an example to those institutions which occasionally produce a native opera with the gesture of flinging a sop to Cerberus, that too, too patient dog which emits an occasional growl but never bites.

BURNING A MORTGAGE

THE success of the series of orchestral concerts in the Hollywood Bowl has exceeded the most optimistic expectations, and we may now look to see typical Californian energy applied to the development of an enterprise which has been accepted with such enthusiasm. It was in December, 1920, that the Community Park and Art Association acquired the sixty-five acres which form a great national amphitheater to the north of Hollywood. The price was \$65,000, and, as a token that the liability had been finally discharged, the audience at the last concert of the summer season witnessed the burning of a \$24,000 mortgage on the property. It was a permissible, even a neat, gesture, for it brought home very forcibly to all present that the plans of those who have endeavored successfully to bring music to the people at a merely nominal charge may be pursued without hindrance of debt.

Congratulations are due to Mrs. J. J. Carter, the founder-secretary; F. W. Blanchard, the chairman, and their assistants. Their untiring efforts have been vindicated by the support of the public and the response of generous patrons, and in the present situation there is every assurance of a brilliant continuance of first-class musical events on summer nights. Apart from the series of orchestral concerts, which have brought much new music and excellent repetitions of classic works to audiences from Los Angeles and the suburbs, oratorio and opera performances have been given in the Bowl, and further experiments along these lines will undoubtedly be made in the future.

Personalities



Composer and Violinist from America Visits Veteran Hungarian Teacher

In the course of his sojourn in Europe this summer, Sándor Harmati, composer and violinist, visited his former teacher Hans Koessler (right) in Budapest. Prof. Koessler, who has fulfilled a long period of service at the Royal College of Music in Budapest, taught composition to several young musicians who have since won fame—among them Bela Bartok, Erno Dohnanyi and Zoltan Kodaly. Mr. Harmati is bringing back with him new instrumental, orchestral, and choral works by Hungarian composers. He will meet his colleagues of the Lenox String Quartet this month, when they will prepare for the appearances of the coming season.

Flesch—The outdoor sports open to violinists are limited for the reason that such games as tennis and golf impose a strain on the wrist. But Carl Flesch, violinist, has discovered that swimming is an ideal recreation. Mr. Flesch, who will return to the United States for a tour this season, has recently been spending much time in an idyllic spot on the shore of the Baltic.

Kremer—An apologist has been found for the charms of that section of Brooklyn known as Flatbush in Isa Kremer, ballad singer. Miss Kremer has been spending the summer there in a house which she recently bought, preparing a number of new songs gathered in the course of her stay in America. The artist protests that the jokes levelled at Flatbush by Manhattan humorists are misguided.

Spalding—Inspired by the atmosphere of Stratford-on-Avon, England, where he spent the summer, Albert Spalding has again turned to composition. His new Overture to "The Tempest" was suggested by the Shakespeare Festival held in Stratford recently. A group of several songs to texts by Robert Herrick, and transcriptions for violin and piano are also among the fruits of the violinist's vacation.

Sundelius—To Marie Sundelius, soprano of the Metropolitan, has been awarded the "Litteris et Artibus" medal by the Swedish government, according to a recent cable message from Stockholm. This is said to be the highest artistic distinction which Sweden bestows. Mme. Sundelius went abroad this summer to fulfill opera engagements in Sweden and her début at the Royal Opera on Sept. 3 was a gala occasion graced by the presence of the sovereign.

Penn—There is a story connected with the recent republication of Arthur A. Penn's ballad "Just to Hear You Whisper." The song had been brought out several years ago, but the popularity of other numbers by Mr. Penn overshadowed it. Recently a prominent baritone, while visiting the offices of M. Witmark & Sons, the composer's publishers, hummed the number. It caught the attention of a member of the firm and this led to its "rediscovery" and elevation into popularity.

Thomas—The artist's life is often a "hop, skip and jump," and this is particularly so with John Charles Thomas, who combines the rôles of concert baritone and motion picture actor. Mr. Thomas had no sooner believed himself safely in London to fulfill recital engagements than he was recalled to America by the Cosmopolitan Film Company for "retakes" in the picture "Under the Red Robe." After staying here only ten days, he was scheduled to sail again for England. On Oct. 3 he will return to the United States for a long tour.

Rothwell—Aside from a flying trip to New York after the close of the orchestral season in the spring, Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, has confined his vacation to pleasant haunts in the West this year. He has visited Carmel-by-the-Sea, the San Francisco Bohemian Club's annual "frolic," and the country home "Deer Lodge," of W. A. Clark, Jr., in the Lake region of Montana. He reports that his infant son, Walter Henry, Jr., born last May, gives promise of inheriting the vocal prowess of his mother, who before her marriage was well known musically as Elizabeth Wolff, singer.

Point and Counterpoint

By Cantus Firmus, Jr.

The Art of Optical Listening



SIGHT-READING looms on the horizon as a candidate for the place of Most Popular Musical Sport. To be sure the title might be contested, in the fashion of the recent argument between Mr. Dempsey and Mr. Firpo, by that veteran idol of the public, Song Interpretation. For a smaller and more select body of listeners, the Orchestral Reading has a charm which is only enhanced by its more or less improvisatorial nature.

The delights of the optical concert have superseded all these erstwhile popular attractions. Reading one's music has the undoubted advantages of being very economical and a serene pastime into the bargain.

One can retire to an upper room with the score of a Schönberg Kammer-symphonie, and only by the bulging of one's eye-balls will the revolutionary nature of the work be apparent. Much unpleasant racket will be avoided. (Note: We cannot guarantee that such exposure to visible dissonances will not result in occasional cases of astigmatism.)

Bach Through a Pince-Nez

ACCORDING to that eminent authority, Sir Charles Hubert H. Parry, the beauties of Bach's "Saint Matthew Passion" can be plainly heard only "by the ears of the spirit, in the silence of one's chamber." That, we venture to say, is almost undemocratic. Shall one bar all the opulent subscribers to festival performances from the truly élite to whom polyphony is as manna?

Let us pursue this theory a little further. The use of a microscope ought to result in a great amplification of the tones which enter by way of the eye. What oceans of sound must arise from the simple levelling of a lorgnette at any page selected at random in the "Nibelungen Ring"!

We advise those who are disturbed by the din of the modernists—first to gain a bowing acquaintance with their Minor Elevenths and Parallel Fifths in small doses in the library. Then, when the crucial moment arrives, the initiate may saunter casually into the concert hall. He will be heard to remark in the intermissions: "Of course, this is all perfectly familiar to me. I've perused it in the Subway!"

Komments from "Kasey"

DEAR Cantus Firmus, Jr., Musical history is being rewritten by the propagandists for the new jazz

kings. Paul Whiteman was recently celebrated by the *Chicago American* as "America's Berlioz." Quoth the article: "In the matter of counterpoint Mr. Whiteman has a great advantage, inasmuch as he is learned in counterpoint, and Berlioz was not." Shades of Bach!

THE *Billboard* quotes a chart of dance instrumentation by a prominent leader, adding: "Mr. Dornberger plays four saxophones himself. He holds that the violin is not an essential instrument in combinations smaller than twelve men, and claims the lingering popularity of the lone fiddle is due entirely to so many leaders being primarily violinists and too dilatory to learn saxophone, which is a much better dance instrument." Now we know why our concertmasters do not become saxophone virtuosi—they are too lazy!

ONE notes that in San Jose, Cal., there is talk of combining Music Week with National Prune Week and the Blossom Festival. The alliance of fruits with music has evidently gone beyond the banana stage.

"Singing Through"; or, What Does Little Birdie Say?

HERE is a series of quatrains recently addressed to a concert soprano, apparently by an ornithologist. Note the feathery figures in particular:

*I used to think 'twas with your voice
You made the silver notes,
But now I know how wrong I was:
Birds don't sing with their throats.
A birdie's song that comes to us
In notes of ecstasy,
Is only sent up thru his throat
As a sort of Agency.
And like a bird, when'er you sing
Your notes are sweet and true,
Because within your happy self
Your heart is singing through!*

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. **MUSICAL AMERICA** will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, *The Question Box*.

Scheidemantel in America

Question Box Editor:
Did the late Karl Scheidemantel ever sing in this country?
Brooklyn, Sept. 17, 1923.
Not so far as we know.

Lehmann's American Début

Question Box Editor:
When and in what rôle did Lilli Lehmann make her American début?
V. S.
Baltimore, Md., Sept. 16, 1923.
As "Carmen," Nov. 25, 1885.

Death of Granados

Question Box Editor:
Who was the Spanish composer who was on a ship torpedoed during the war?
D. H. M.
St. Paul, Minn., Sept. 14, 1923.
You probably mean Enrique Granados who was lost when the *Sussex* was torpedoed in the English Channel, March 24, 1916.

Wanted: "The Fortune Teller"

Question Box Editor:
Can you tell me where I can procure a score of Herbert's "The Fortune Teller"? The publisher writes that it

is out of print and I have tried in vain to get it from various music shops.

G. H.
Washington, D. C., Sept. 15, 1923.

We have tried without success to procure a score for you from the second-hand music shops, so your question is published in the hope that some one of our readers may have one that he is willing to dispose of.

Cold Baths for Singers

Question Box Editor:
Are cold baths beneficial for singers, or should they be avoided?
H. W.
Mobile, Ala., Sept. 13, 1923.

If you can stand the shock of cold water and re-act properly, cold baths are an excellent preventive of colds and sore throat. You had better consult your physician on the question, however.

Tenor Register

Question Box Editor:
Is it absolutely necessary for a tenor to be able to sing High C?
X. C.
Media, Pa., Sept. 15, 1923.

This depends on what sort of work he is to do. In grand opera a High C would be a necessity, though many grand opera tenors get by without one. In choir or recital singing a serviceable High A would probably meet the average demands.

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French and English Horn

Question Box Editor:

What is the difference between the French and the English Horn? Will you describe them, please?

G.
Gary, Ind., Sept. 14, 1923.

The two instruments differ widely, about the only characteristic they have in common being that they are both wind instruments. The French horn is a descendant of the antique hunting horn, so called because of its development in France. The horn in F, which was the first used in the orchestra, is circular in shape, has a conical tube twelve feet

long, a quarter of an inch in diameter at the mouthpiece and eleven inches at the bell. The mouthpiece is cupped and has no reed. In its original form the horn could produce only a few notes of the scale, but with the valves it possesses a complete scale. The English horn, or Cor Anglais, is the alto of the oboe. It stands in the key of F. It is made of wood, has a double reed mouthpiece, is about three feet in length and terminates in a globular bell. The origin of the name is obscure, but it is supposed to be a corruption of "Cor Angle" or "angled horn," as the early forms of the instrument were bent at an angle in the middle of their length.

Contemporary American Musicians

No. 293

Corinne Rider-Kelsey

CORINNE RIDER-KELSEY, concert soprano and teacher, was born in Leroy, N. Y. She was educated at Oberlin College, where,



Corinne Rider-Kelsey

besides her regular collegiate work, she studied singing, piano, harmony and counterpoint. Upon her graduation she went to Chicago, where she continued the study of singing under L. A. Torrens and later removed to New York, where she studied with Mr. and Mrs. Theodore J. Toedt. Within three months of her arrival in New York she was chosen out of ninety-six candidates for a solo position at the First Presbyterian Church in Brooklyn. Her professional début was made in "The Messiah" with the St. Louis Choral-Symphony Society on Nov. 24, 1904, and in the same season she sang two performances of the work with the New York Oratorio Society. In 1905 she was engaged for the Cincinnati May

Festival, being the first American soprano to be principal soloist at these festivals. She created the rôle of Mary in Elgar's "The Kingdom" and "The Apostles" in the Elgar Festival, given by the New York Oratorio Society in 1907. While on a trip to Europe in 1907 she was offered a three-year contract to sing leading rôles at Covent Garden, and made her début there as Micaëla in "Carmen" July 7, 1908, and also sang Mimi in "Bohème" and Zerkina in "Don Giovanni." In spite of emphatic success, Mme. Rider-Kelsey found operatic life distasteful and obtained a release from her contract, in order to devote her time to recital and concert work. She has sung in practically every State in the Union in recital and has appeared with all the leading orchestras and choral organizations throughout the country. In 1910 she signed a three-years' contract as soloist at the First Church of Christ, Scientist, in New York at the highest salary ever paid a church singer in that city, but resigned after two years on account of increasing demands for her services as a concert artist. Mme. Rider-Kelsey is an all-American artist, never having studied outside of this country. She makes her home in New York, where she engages chiefly in teaching, restricting her public appearances to twenty each season.

The Gentle Art of Listening

A Critic's Reflections on Music, Its Interpreters and Hearers—The Latter's Responsibilities—Tribute Exacted by Memories, Environment, Experiences—What Goes to Make Up the "Musical Public"—Old Ears for Old Music

By D. C. Parker

SOME satisfaction is to be derived from the measuring out of plain justice to the anonymous. The stars dare not complain. In their case the fullest obligation is hourly discharged. The fierce light of publicity beats about stage and platform, and flaunting headlines save us from the possibility of forgetting the presence, the gifts or the achievements of musical celebrities. This preoccupation with those who reside upon the higher slopes should not, all the same, leave us empty of interest or curiosity. The great singer, pianist, violinist or conductor interprets the music. His action represents the outgoing of music. It is positive, assertive, affirmative. Following the flow one arrives at the destination, which is the audience, or, to be more exact, the emotions, intellectual power and susceptibilities which it represents. One sometimes hears that music needs not only to be good of itself; it must be interpreted by those in whom technical mastery runs with sympathy and vision. It is possible and desirable, even necessary, to carry the requisition a step farther. Full realization of what music means implies sympathy, subtlety, alacrity and concentration on the part of the hearer. The hearer is not, or should not be, a mass of all but inanimate material. There is a story of a city man who struck an exceedingly tranquil village. He asked one of the inhabitants how he passed the time. "Sometimes," answered the worthy, "I sits and

smokes; sometimes I just sits." The hearer who is akin to the villager in question is not playing his part. His rôle is unfamiliar to him. The polite host advances with outstretched hand to greet his guest. Surely the hearer has responsibilities, and it is one of the encouraging signs of the times that educational activity makes much of the fact. For hearing has its own technique. To say that it is passive is to tell not half the truth, and no tenth-rate tenor who has faced an Italian pit would be content to call its occupants by that name. It is worth while to study the hearer, to reflect upon the various degrees of knowledge, refinement and taste to be found among the vast army which goes to make up the musical public; and, furthermore, to demonstrate how true it is to say that music is always in a condition of change.

IT is possible to regard music in two ways, the abstract and the practical. It is always the same; the notes are set down definitely upon the paper. They appear to the eye in New York exactly as they appear to the eye in Hong Kong. They are immutable as the laws of the Medes and Persians. This is the abstract view, and it is a material view. In the end it is not concerned with music at all, but with a certain weight of paper and numerous symbols printed upon it. It misses the point that every composition is more than the sum total of its notes; that in every piece there is something winged, rebellious and elusive, that refuses to be expressed by ink upon paper, that cannot be so expressed. It might be wrong to assert that what dwells on the pages is rough material alone. It is not wrong to assert that it is not the finished article which we can delight in only when the soaring and elusive part of it is brought into play.

BUT the abstract view misses more than this. It misses the supreme fact of human nature, facing which we must admit that music is always in a state of a flux, that the pendulum travels nervously between widely separate marks. To think of the human aspect is to be carried to the practical view, which tells us that as there is nothing more true than that men are unequal, a piece of music varies in significance, beauty and import according to the sensibility of the hearer. The measure of the world's wealth is, for all practical purposes, the measure of our capacity to understand and enjoy it.

MAN as hearer, as a responsive instrument, has hardly had the amount of critical attention which he deserves. That he is variable, and varied, will not be disputed. That he is often at the mercy of strange prejudices appears to need no elaborate proof. We are all of

us complicated machines, compared to which a telephone exchange is simplicity itself. The past exacts its tribute from us, endeavor to throw it off with modern gesture as we will. Our upbringing, the scenes of our childhood, our environment, our experiences, domestic, commercial and spiritual, leave their unmistakable impress. Unconsciously we establish relationships; association of ideas is strong. Walt Whitman himself associated the death of Lincoln with the lilac flower and the drooping star in the West, a beautiful blending of ideas that he wrought into a memorable page, and a striking example of this can be found in Boswell's "Life of Johnson," where the author confesses that some of the airs in "The Beggar's Opera," which are very soft, never failed to render him gay, because they were associated with the warm sensations and high spirits of London; while the Scottish reels, though brisk, made him melancholy, because he used to hear them in his early years, at a time when Pitt called for soldiers "from the mountains of the North." Sentimental considerations color our verdicts. As a matter of fact, you can hardly overrate the strength of the sentimental appeal. Ask yourself what the "Star-Spangled Banner" means to you, then consider what it means to a Hottentot or a Laplander. Again, we may listen sometimes with preoccupations like the lady who, during a pause at a concert, was heard to remark, "So I gave her a month's notice on the spot."

NOR is physical health to be disregarded. Nietzsche found in Carlyle the philosophy of an ill-digested dinner. One recognizes the bilious or phlegmatic temperament as surely as the bucolic. There are moments when we are almost tempted to indorse the Chinese view that the stomach is the seat of intelligence. Elusive, almost indefinable influences, are continually at work, adding to this part of us and chipping blocks off that. Anatole France once described criticism (not very happily) as an adventure among masterpieces. It is easy to reverse the picture. The masterpiece has its adventures among great souls and small. So much, and more, then, that is conflicting, ever-changing, irreconcilable goes to make up what we so glibly call the musical public. And, we ask, what is the taste or culture of a musical center? Is it the appreciative capacity of its inhabitants added up and divided by the number of them? I am inclined to say

that it is the appreciative capacity of its inhabitants as they exist, without mathematical application.

THE heterogeneous character of the public is further emphasized if we examine the question of age, the series of changes which comprise life, the marks left upon us by the passing of the years. Youth is generally sanguine, adventurous, daring, obstreperous, risky, progressive, often loving change for change's sake. Old age is generally cautious, safety-loving, tranquil, conservative, not infrequently adverse to change because it is such. The antithesis is summed up by Shakespeare in those lines which contrast "crabbed age and youth." But the influence of time and experience has for long been a favorite theme. In a suggestive passage in his "Theory of Aesthetic" Croce writes, "The Madonna of Cimabue is still in the Church of Santa Maria Novella, but does she speak to the visitor of today as she spoke to the Florentines of the thirteenth century? Even though she were not also darkened by time, would not the impression be altogether different? And finally, how can a poem composed in youth make the same impression on the same individual poet when he re-reads it in his old age, with his psychic dispositions altogether changed?" Goethe spoke of youth as the time when one gets drunk without wine ("Jugend ist Trunkenheit ohne Wein"). Tom Hood sighed at the passing of childhood's delightful illusions:

"But now 'tis little joy
To know I'm further off from heaven
Than when I was a boy."

Wordsworth, reflected upon this theme, was deeply conscious of its importance, and left on record some haunting words concerning life and the world as they present themselves at different periods:

"For I have learned
To look on Nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity."

And again:
"Shades of the prison-house begin to close
Upon the growing boy."

I stress all this for the simple reason that I doubt if we sufficiently realize how many degrees of power and perception are gathered together at the average musical event.

AS there are old and young in the auditorium, there are old and new in the repertoire. Here, once more, I turn to Croce. Does the Madonna of Cimabue speak to the visitor today as she spoke to the Florentines of the thirteenth century? Is it possible to carry this question into music's domain? The clavinists, Gluck and Haydn, Handel, Beethoven and Wagner—is it not true that their names stand at once for what, in

[Continued on page 21]

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Strauss Cycle Given in Braunschweig

BRAUNSCHWEIG, Sept. 1.—A cycle of Richard Strauss' operas, including "Salome," "Elektra" and "Rosenkavalier," brought the opera season here to a successful close recently. The works were conducted by Albin Nagel and Bohr-Neildenburg, the latter as guest. The same composer's ballet, "Josefslegende," had been given earlier in the season with considerable success. It was repeated seven times, with Iril Gadesco and Anni Schwaninger as guest dancers. The opera had to fall back upon ballet owing to the illness of Carl Pohlig, conductor, which disarranged plans for the season. Julius Bittner's ballet, "Tarantella of Death," was also given, having a first performance here.

The season brought its highest achievement toward the close, when Wagner's "Ring" was performed. Excellent new productions included that of Braunschweig's "The Birds" and a revival of Verdi's "Otello." The first performance on any stage of Ignatz Waghalter's "Tardy" was a complete failure. Pfitzner's "Palestrina" had been promised by the intendant, Dr. Kaufmann, but was not performed.

As a consequence of the increase in the number of performances given during the season, now almost double the number of a few years ago, the repertoire had to be filled out with works of an inferior character. Though "Tosca" has certain merits which appeal to the majority, it hardly warranted nine performances. Other works that the cognoscenti would willingly have dispensed with were Adam's "King for a Day," sung twelve times; Lortzing's "Undine," also heard a dozen times, and Suppé's "Boccaccio," given ten times.

In the concert season a certain sparseness of novelties was noted. The fact is

often lamented locally that there is no large, first-class chorus suitable to a city of more than 100,000. A promising announcement was that made recently by a prominent piano manufacturing firm which intends to build a large concert hall for the city.

The Hofkapelle subscription concerts of the season, lately closed, were led by Mr. Pohlig and included as novelties performances of Schönberg's "Pelléas et Mélisande" and works by Hindemith, Wetzler and Graener. The Lessing Society sponsored a series of chamber music concerts by the Rosé, the Gewandhaus and the Klingler Quartets and the Schumann Trio. There were, of course, many recitals.

Concert Given in Dresden Residenzschloss

DRESDEN, Sept. 2.—The "Delwa," as the German White Goods and Linen Show is familiarly known, recently sponsored an evening concert at the Residenzschloss, the former seat of the royal line of Saxony. Karl Bräunig was soloist in Bach's Flute Suite in B Minor, with Fritz Busch of the State Opera improvising an accompaniment on the Rönisch-Piano. Mozart's "Kleine Nachtmusik" and Wolf-Ferrari's Chamber Symphony were played by an instrumental ensemble. Grete Merrem-Nikisch of the Opera sang songs of Bach, Handel, Gluck and Schubert, accompanied by the orchestra.

LONDON, Sept. 8.—A new work by Rutland Boughton, entitled "The Chapel in Lyonesse," for three male voices with accompaniment of string quartet and piano, will be given next month at a concert of works by this composer in Aeolian Hall. It will be remembered that Lyonesse was an island off the Cornish coast which sank into the sea. Cornish

peasants believe that at certain times the bells in the sunken chapel can be heard ringing.

British Museum Receives Valuable Manuscript from King George

LONDON, Sept. 8.—The British Museum has received as a gift from King George the entire collection of musical manuscripts and scores hitherto preserved in Buckingham Palace. Among the manuscripts are a large part of the original compositions of Handel, many by Purcell and Scarlatti and most of the prominent composers of the sixteenth century. Among the modern scores is that of Gounod's "Redemption," which the composer presented to Queen Victoria.

Swedish Physician Has Original Ideas on Musical Therapy

FLORENCE, Sept. 8.—According to "Lo Staffile," a Swedish physician recently startled a conference in Stockholm by his original views on the use of musical instruments in curing bodily ills. The doctor recommends the violin as a panacea for mental depression, the contrabass for nervous fatigue, the flute for victims of the persecution mania, the harp, especially broken chords, for hysteria; the cornet for obesity (!); the trumpet for spinal affections and the oboe for brain fatigue.

ANNECY, Sept. 6.—Gabriel Fauré's Requiem and Arthur Honegger's choral work, "King David," were given recently with marked success at the Eglise d'Annecy-le-Vieux. The solo parts were interpreted by Mmes. Rose Féart, Deville and Hasselmans and Mr. Billaut.

LAIBACH, Sept. 4.—A musical mystery play, "Vigilia," with a score by Lorenz von Maticic, conductor of the local Opera, will have a first performance at that house in the coming season.

London Proms Continue to Draw Large Audiences at Queen's Hall

LONDON, Sept. 8.—A sold-out house greeted Myra Hess, pianist, who was soloist at a recent promenade concert at Queen's Hall. Miss Hess gave a superb performance of Beethoven's Fourth Concerto. Other soloists were Robert Murchie and Charles Woodhouse. At another of the concerts Margaret Fairless played Elgar's Violin Concerto, bringing out all the beauties of the work. Bella Bailey sang an aria from Dame Ethel Smyth's "The Wreckers" and the same composer's Four Choral Preludes were heard, conducted by the composer. At a third concert Scriabine's "Poème de l'Extase" did not create any particular furor, but Arthur Bliss' "Concerto for Tenor, Strings and Percussion" made a good impression, Archibald Winter singing the difficult voice part very well. The words do not seem to have any particular significance in this number and give the impression that they were set to the music rather than the music to the words. The audiences at all three concerts were uniformly large.

Bizarre "Triad" Ballet Amuses Folk in Weimar

WEIMAR, Sept. 5.—A feature of a recent "Artists' Week" was the introduction of a novel entertainment called the "Triad Ballet." Conceived by Oskar Schlemmer of the Art School, this form aspired to be a "Cult Soul-dance," a synthesis of the three mediums of color, form and motion. The performance was given in the Bauhaus here. Against a red curtain the dancers, with Elsa Hötzel, Albert Burger and Walter Schoppe as soloists, appeared as gigantic inhuman figures, dressed in yellow. A bizarre second part of the ballet revealed the dancers, again monstrous, made up with bodies like gold and ebony spheres and heads and hands like small silver globes. The hair of the women dancers was decked with vari-colored celluloid balls. Music for the production was led by Kurt Schlevoigt.

PARIS, Sept. 8.—Jacques Rouché, director of the Opéra, is preparing a magnificent scenic production for the revival of Massenet's "Esclarmonde," which will be made in the course of the coming season. The work, which was composed for the American soprano, Sybil Sanderson, was first sung at the Opéra March 16, 1889, but has not been heard for several years.

BERGAMO, Sept. 7.—The season of opera at the Teatro Donizetti, with Tullio Serafin as chief conductor, began recently with Wagner's "Tristan and Isolde." Other works announced include "Aida," "L'Elisir d'Amore" and "I Misteri Gaudiosi" by Nino Catozzo. Aristide Venturi is chorusmaster of the company.

MERAN, Sept. 1.—The second Music Festival to be given in this little community, in the Austrian Tyrol, will extend from Sept. 11 to Oct. 9. Bruno Walter is scheduled to conduct an orchestral concert here on Oct. 3. The purpose of the programs is to present modern German, Latin and Slavic music.

PARIS, Sept. 8.—"L'Œuvre des Mimi Pinson," instituted by Gustave Charpentier for the benefit of the young dress-makers of Paris, of whom the composer's Louise has become the classic type, was recently entertained by Mr. Charpentier at a "pique-nique" in the forest of Sénart.

BIARRITZ, Sept. 4.—The opening of the "grande saison" was signaled recently by a "Petrovichka" ball, the name and costuming of which were suggested by the Stravinsky ballet. Among the recent arrivals at Biarritz are Charles Hackett, the American tenor, and Mrs. Hackett.

VIENNA, Sept. 1.—The deficit of the Vienna Opera last season amounted to 14,000,000 kronen.

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Long List of City Contests Announced by New York Music Week Association

DETAILS of the city-wide contests to be inaugurated by the New York Music Week Association, Inc., on Oct. 15 next, have been announced by this organization. The Association has published a syllabus describing the various contests and giving the test numbers required for each class of participants. The syllabus may be had upon application to the Association. The committees for the contest are given in full, these being identical with the list published in last week's issue of MUSICAL AMERICA.

There are forty classes of contests which include the following: Choral societies, church choirs, men's choruses, women's choruses, business choruses, Sunday school choirs, racial choruses, public and parochial school choruses, high school choruses, private school choruses, choral sight reading, ear tests for children, action songs, orchestra competitions, string orchestra competitions, orchestral competitions for high schools, violin solos, viola solos, violoncello solos, string quartets, sonatas

(violin and piano), trios (violin, 'cello and piano), ensemble (for string and wind instruments), flute solos, oboe solos, clarinet solos, bassoon solos, French horn solos, trumpet solos, trombone solos, pianoforte solos, pianoforte sight reading, organ solos, vocal solos (soprano, contralto, tenor, baritone, bass), boys' solos, sight reading for solo voices, brass band composition.

Choral Contest Requirements

More than one-fourth of the contests are for different kinds of choral organizations. The classes and requirements for these bodies are as follows:

Class 1—Choral societies (not more than 150 voices): (a) First chorus, "Hora Novissima," Parker; (b) "Mirth" (unaccompanied), Cecil Forsyth; entrance fee, \$5.

Class 2—Church choirs (mixed voices): (A) Large choirs (over forty voices, not more than sixty); (a) "How Lovely Is Thy Dwelling," Brahms; (b) "Judge Me, O God," Mendelssohn; entrance fee, \$5. (B) Intermediate choirs (over thirty voices, not more than forty): (a) "Ring Out, Wild Bells," Fletcher; (b) "I Am the Light" (unaccompanied), David Stanley Smith; entrance fee, \$5. (C) Small choirs (over twenty voices, not more than thirty): (a) "Hear, O Thou Shepherd," Arthur Whiting; (b) "In These Delightful, Pleasant Groves" (unaccompanied), Purcell; edited by T. T. Noble; this edition only; entrance fee, \$5.

Class 3—Church choirs, boys and men: (A) Large choirs (over forty voices, not more than sixty): (a) "By the Waters of Babylon," Philip James; (b) "The Souls of the Righteous" (unaccompanied), T. T. Noble; entrance fee, \$5. (B) Intermediate choirs (over thirty voices, not more than forty): (a) "The Lord Is My Shepherd," Stanford; (b) "Now Sinks the Sun" (unaccompanied), Parker; entrance fee, \$5. (C) Small choirs (over twenty voices, not more than thirty): (a) "Let the People Praise Thee," A. Herbert Brewer; (b) "Cherubim Song" (unaccompanied), Borthnian-sky; entrance fee, \$5.

Class 4—Men's choruses: (A) Forty or more voices: (a) "Twilight," Dudley Buck; (b) "Dance of the Gnomes," MacDowell; entrance fee, \$5. (B) Thirty to forty voices: (a) "Shadow March," D. Protheroe; (b) "Cossack War Song," Parker; entrance fee, \$5. (C) Less than thirty voices: (a) "Valentine," Parker; (b) "Rolling Down to Rio," Edward German; entrance fee, \$5.

Class 5—Women's choruses: (A) Thirty or forty voices, S. S. A.: (a) "Fly, Singing Bird, Fly," Elgar; (b) "Come Away, Death" (unaccompanied), Julius Harrison; entrance fee, \$5. (B) Less than thirty voices, S. A.: (a) "The Lonely Knight," Ethel Boyce; (b) "Indian Lullaby," William Y. Webbe; entrance fee, \$5.

Class 6—Business choruses: (A) Mixed voices (forty or more voices): (a) "Who Is Sylvia?" Schubert; (b) "O, Hush Thee" (unaccompanied), Sullivan; entrance fee, \$5. (B) Men's choruses (forty or more voices): (a) "My Little Banjo," Richmond; (b) "Winter Song" (unaccompanied), Bullard; entrance fee, \$5. (C) Female choruses (forty or more voices): (a) "Tally Ho," Leoni; (b)

"Bonnie Doon" (unaccompanied), Scotch air; entrance fee, \$5.

Class 7—Sunday School Choirs: (No limit as to numbers.) Test pieces to be announced later.

Class 8—Racial choruses: (A) Mixed voices (forty or more voices): (a) "A Song of the Sea," Stebbins; (b) song or folk-song representative of the racial group presenting it; to be sung in their native tongue; entrance fee, \$5. (B) Women's choruses, S. S. A. (forty or more voices): (a) "A Bedtime Song," Ethelbert Nevin; (b) song or folk-song representative of the racial group presenting it; to be sung in their native tongue; entrance fee, \$5.

School Organizations

All public and high school choral and orchestral participation will be under the supervision of George H. Gartlan, director of music for the New York City schools and vice-chairman of the contests committee according to the syllabus. All parochial school choral and orchestral participation will be under the supervision of Benedict FitzGerald of the Pius X Institute of Liturgical Music and chairman of the contests committee for the parochial school class.

Individuals from public, high and parochial schools desiring to enter the contests in the solo classes will register direct from the district in which they live.

Class 9—Public and parochial school choruses: (A) Junior unison song (not less than forty voices, not more than 100); test pieces to be announced later. (B) Senior two-part song (not less than forty voices, not more than 100); test pieces to be announced later.

Class 10—High school girls' choruses

(not less than forty voices, not more than seventy-five); three-part song; test pieces to be announced later.

Class 11—Girls' private school choruses: (A) Unison song (twenty voices or less): (a) "Where the Bee Sucks," Arne; (b) "Ere the Moon Begins to Rise," W. Lyndon Wright; entrance fee, \$5. (B) Two-part song (thirty voices or less): (a) "Evening Song," Ireland; (b) "Where Shall I Find a White Rose?" Arthur Foote; entrance fee, \$5. (C) Three-part song (forty voices): (a) "The Shepherd," Walford Davies; (b) "All Through the Night" (unaccompanied), Welsh air; entrance fee, \$5.


Class 12—Boys' private school choruses: (A) Unison song (twenty voices or less): (a) "King Bruce and the Spider," Percy E. Fletcher; (b) "Stand, Stand Up, America," Edward Horsman; entrance fee, \$5. (B) Two-part song (thirty voices or less): (a) "Viking Song," S. Coleridge-Taylor; (b) "Violets," F. H. Cowen; entrance fee, \$5.

Class 13—Choral sight reading: (A) Elementary (a piece of music in the style of a hymn tune, four parts). (B) Advanced (a piece of music in the style of a part-song, four parts).

Class 14—Ear test for children. A short melody, the key signature of which has been announced, will be played and the competitors will be expected to write it down in the staff notation. The adjudicator will play the melody three times.

Class 15—Action songs; open to schools only. (A) Junior (6 to 10 years of age; competitors to choose their own action song); time limit six minutes. (B) Senior (10 to 14 years of age; competi-

[Continued on page 27]



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The Art of Listening

[Continued from page 18]

the abstract, is fixed and immutable, and for what is in a continual state of flux? Nietzsche spoke of new ears for new music, an admirable phrase rich in its implications. Do we not, similarly, need old ears for old music, and is it possible to possess ourselves of them? Can we, it is sometimes asked, recapture the "first, fine, careless rapture?" At the moment, I am more anxious to know if we can hear Chambonnières as his contemporaries heard him; if we can listen to Haydn with the musical mind of 1800, if "Alceste" and "Armide" are to us anything approaching what they were to the Paris theatergoer of 1776 and 1777. Is it not true that we hear the songs and symphonies of later days echoing within,

that, try how we may, we cannot forget what we have once known? Fact assimilated becomes a part of ourselves. A man who knows his Wagner, his Debussy or his Strauss can never hear Gluck or Haydn or Mozart exactly as they sounded to their contemporaries, because simplicity, complexity, strength, speed and beauty are necessarily relative. Being so, they are affected by what we are conversant with. To hear new music is not merely to make yourself acquainted with what is going on in the world; it is inevitably to modify your attitude to, and estimate of, the old, to give it, poetically speaking, a new "tone." In this connection it is more difficult to forget than to remember. A world that has known Berlioz, Liszt and Wagner can never, I think, even with an exercise of the historical sense, taste the fruits of the clavecinists. The palate has been affected by rich dishes. This fact in part explains why works once thought dangerous or complicated do not seem so to us. Gluck, the storm center, is now a subject of mainly academic interest (somewhat unjustly, I think). Haydn, I am sure, suffers from his simplicity. The part-activity and richness of modern scores cause many to feel in his works a sort of emptiness.

AND, whimsically, we appreciate some of the earlier composers because of their naïveté, archaicism, remoteness from the ways and means of modernity, all qualities, of course, which they had not for the public of their day. We pay for our gains. Nature never gives a cent of discount. It is not unprofitable to examine this matter in all its bearings. Every musical composition is like a vagabond, ever changing its place in men's affections and regards; praised today for one quality, its boldness perhaps, and a century later for its classic restraint. Much more could be said about this. Tempo itself might occupy our thoughts for no short time, as quickness and slowness are indefinite and relative terms which mean one thing in one age and quite another in another, a circumstance that can easily lead to curious and unhistorical results. The problem touched on here arises from potent influences, from the improvement in instruments and the advancement in technique, from explorations in the harmonic and instrumental fields. We cannot cast our skins, and what must be remembered is that impressions made upon us are not like words written upon a white sheet of paper, but like words set upon a crowded palimpsest. This is quite clear if we read what was said of "Tannhäuser" when it was a novelty and analyze the sensations we derived from it. All music reaches a dangerous age, which is when it is too old to be a wonder and too young to be a classic. I write this in order to show how fluctuating must be the musical barometer; to demonstrate that when 500 people hear a work there are in reality 500 works, each one of which represents what is registered in the mind of each hearer. The hearer, as I have said, ought to be a subject of the most careful study. In this busy world, and speaking from a practical standpoint, music is what we take from it. But how glibly we talk when in conversation we use that terse and convenient phrase, "the musical public!"



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E. Robert Schmitz and a Few of the Members of His Madison Summer Class on a Day's Picnic on the Wisconsin River—Left to Right: Miss Wheeler of Evansville, Ind.; Mme. Schmitz; Monique Schmitz; Miss Jordon of Columbia, Mo.; Miss Tulley of St. Paul, Minn.; Miss Reeder of New York; Miss Buehler of Madison, Wis.; Mrs. Jesse of Portland, Ore., and Mr. Schmitz. Miss Reeder Was Assistant Teacher to Mr. Schmitz in Chicago and Madison. Mrs. Jesse Was One of the Two Winners of Scholarships at the Chicago Session

AFTER his summer master session in Chicago, E. Robert Schmitz went to Madison, where he conducted an additional session of three weeks, and at the conclusion of this course he motored back to New York, 1500 miles through the Great Lakes district and Canada and

New England. Mr. Schmitz, who is an expert driver, drove more than 400 miles on the last day. He is to be in the East until Oct. 8, when he will start on his coast-to-coast tour, after which he is to go to Europe to fulfill engagements starting on Feb. 15.

Announce Sunday Concerts in Symphony Hall, Boston

BOSTON, Sept. 15.—The Sunday concerts in Symphony Hall, which together with the Symphony concerts comprise the bulk of Boston's musical season, will begin in October. Leading singers, pianists and violinists will appear. There will likewise be a series of three choral concerts by the Handel and Haydn Society. Following the appearance of Cherkassky, the child pianist, on Sept. 30, these artists will open the Sunday

concert season, on the four Sunday afternoons of October: John McCormack, Oct. 7 and 9; Chaliapin, Oct. 14; De Pachmann, Oct. 21, and Schumann Heink, Oct. 28. W. J. PARKER.

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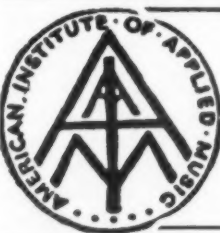
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Della Samoloff, Soprano

Della Samoloff, soprano, recently concluded her second tour as soloist with Creatore's Band, which gave a series of concerts in a number of cities of New England and the Middle Atlantic States. Miss Samoloff was engaged by Giuseppe Creatore as soloist for the organization's tour last season, and her success was so pronounced that she was re-engaged for this year. The soprano's performance of arias from "Aida," "Ernani" and other operas won particular applause. Miss Samoloff is only twenty years of age, and has been studying with Adelaide Gescheidt for two years.

Curtiss Anthem Sung by Jamestown Choral Society

JAMESTOWN, N. Y., Sept. 15.—"The Universal Anthem," words and music by Carolina Stratton Curtiss of this city, was recently given its fourth hearing this summer by the local Choral Society at its concert in the First Lutheran Church. The society sang admirably and the anthem made an excellent impression. Other performances of the work by the society were at its concerts at Celoron Park, Allen Park and Busti during the Busti Centennial Celebration. The composer was in the audience on its last presentation, and after the singing of the anthem, which was given as the opening number of the program, was called upon to make an address.

Kochanski Returns for American Tour

Paul Kochanski, violinist, who recently returned from Europe, where he fulfilled concert engagements on the Continent, will open an American tour with a concert in Washington on Oct. 11. He will then go to the Pacific Coast, where he is scheduled to fulfill engagements under the management of George Engles.

Shura Cherkassky to Play in Philadelphia

Shura Cherkassky, eleven-year-old pianist, who will open his concert engagements this season at Symphony Hall, Boston, under the management of W. H. Brennan, has been engaged for an appearance before the Philadelphia Forum. Owing to the player's youth, his manager, Frederick R. Huber of Baltimore, has limited his engagements, declining offers for tours in California and in Florida. The young pianist has composed a "Prélude Pathétique," dedicated to Harold Randolph of Peabody Conservatory.

Lyell Barber to Appear with Orchestras

Lyell Barber, pianist, is now preparing his coming season's programs, after a summer which was divided between Lake George, Passaconway, N. H., Madison, Conn., and Glen Cove, L. I. Mr. Barber, who will give a New York recital

at the Town Hall in December, includes among his extensive engagements three orchestral appearances, the first of which will be as soloist with the American National Orchestra, Howard Barlow, conductor, at Aeolian Hall, New York, on Dec. 5, and the other two in March with the Brooklyn Orchestral Society and the Cleveland Symphony in Cleveland.

HEAR TRENTON ORCHESTRA

Hagedorn's Forces in Park Concert— Conservatory Enlarged

TRENTON, N. J., Sept. 15.—The Trenton Symphony, under the baton of its founder, Gustav Hagedorn, gave an attractive concert on Sunday afternoon, Sept. 9, at Cadwalader Park. This was the second appearance of the orchestra in the park concert series. The program included among other numbers, Nicolai's "Merry Wives of Windsor" Overture, Tchaikovsky's "Chanson sans Paroles," part of "Sigurd Jorsalfar" Suite, excerpts from "Madama Butterfly," and two movements of Rubinstein's "Fera-mors" Ballet, and met with cordial favor from the large audience.

Mr. Hagedorn's untiring efforts to develop this artistic musical organization have been warmly appreciated, and a winter series is being planned. Mr. Hagedorn is at the head of the violin department of the Trenton Conservatory, and is also the violinist of the Hagedorn Trio, of which Mrs. Hagedorn is the pianist, and Lulu Sutphin, the 'cellist.

The new addition to the Trenton Conservatory has been completed. An auditorium and eight studios have been arranged, and the interior as well as the exterior of the building, has undergone a thorough renovation. The Conservatory is under the direction of William J. O'Toole, Jr. FRANK L. GARDINER.

Mischa Levitzki, pianist, will open his tour of the coming season at Rutland, Vt., on Oct. 22. His early fall engagements include fifteen appearances in the East and Middle West. He will give a New York recital in Carnegie Hall on Dec. 4.

Guy Maier and Lee Pattison, pianists, will be heard as soloists in concerts by the Philadelphia Orchestra, under Leopold Stokowski, at Baltimore and Washington next April.

Merle Alcock, contralto, who returned recently from a visit to France, will make an autumn recital tour before joining the Metropolitan Opera for her first season at that institution.

Helen Teschner Tas, violinist, has been engaged as soloist with the Detroit Symphony in two concerts in Pittsburgh and with the Los Angeles Philharmonic in the same city.

Frank Cuthbert, baritone, has been engaged as one of the soloists with the Detroit Symphony for a performance of "The Messiah" in Orchestral Hall, Detroit, on March 27. Mr. Cuthbert is now finishing a motor trip through Virginia and Ohio and will return to New York about Oct. 1 to begin his concert season.

Claire Brookhurst, contralto, will fulfill a two-weeks' engagement as soloist for the Carolina Exposition to be held in Charlotte, N. C., from Sept. 24 to Oct. 7. Miss Brookhurst was soloist for the second half of the season at Chautauqua, N. Y., appearing twice with the New York Symphony, Albert Stoessel, conductor, and singing the leading contralto rôles in Gaul's "Holy City" and Rossini's "Stabat Mater." She appeared in a benefit recital at Jamestown, N. Y., on Aug. 24. Miss Brookhurst's concert appearances are under the direction of Annie Friedberg.



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Wecker Begins Duties in Grand Rapids Post as Orchestral Leader



Karl Wecker

GRAND RAPIDS, MICH., Sept. 17.—Karl Wecker, who, as already announced in MUSICAL AMERICA, succeeds the late Ottakar Malek as conductor of the Grand Rapids Civic Orchestra, comes here from Cincinnati, where for the past two years he conducted the Cincinnati Student Orchestra of 125 players.

He studied the violin under Eugene Ysaye and Jean Ten Have and conducting under Ysaye and Ralph Lyford. Mr. Wecker has published several compositions. His father was a pianist, a pupil of Franz Liszt at Weimar. Rehearsals have begun in preparation for the orchestra's annual symphony concerts.

Mr. Wecker also will be a member of the faculty of the Junior College and in charge of the music department of Central High School, directing there orches-

tra, chorus and band. In the school he succeeds Conway Peters, who has been appointed to head the department of school music in Northern Michigan Normal School at Marquette.

VICTOR HENDERSON.

New Organ for Randolph-Macon College

LYNCHBURG, VA., Sept. 15.—Randolph-Macon Woman's College is now installing in the auditorium of its recently completed Smith Memorial Building an organ which will, it is claimed, be one of the most complete and up to date in this section of Virginia. It is a three manual instrument with movable console and electro-pneumatic action and is being built by the Austin Organ Company of Hartford, Conn.

Mabel Garrison, soprano, will sing at the Berkshire Chamber Music Festival on Sept. 28.



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Beethoven's Songs Are Supreme Test of Artist, Says Frederic Freemantel

Singer and Voice Teacher Deprecates Prevailing Neglect of Masterpieces of Singer's Art on Contemporary Programs — Vocal Difficulties, Including Great Range and Sustained Tone, Are Counter-Balanced, He Says, by Wealth of Human Sentiment in These Works — Plans All-Beethoven Recitals in New York and on Tour

A PROTEST against the neglect of Beethoven's songs is voiced by Frederic Freemantel, English vocal teacher and singer, who claims that the popular verdict "unsingable" cast an undesired stigma upon these great art works. Mr. Freemantel proposes to make the final aim of his teaching the mastery of this song literature.

"The neglect of Beethoven's songs is a crying evil," he says. "Apart from 'Adelaide,' 'In questa tomba' and a few others, these masterpieces are entirely ignored on the average song program. They present, of course, considerable difficulties, and require natural vocal resources. The music often lies extremely high for the average voice, and the choral portions of the Ninth Symphony and the 'Missa Solemnis' are little more than travesties in the usual type of performance."

"The song 'Vita felice' is an example of a characteristic Beethoven trait—that of not allowing a pause anywhere for breathing. 'Von Tod,' with its somber and remarkably sustained tonal scheme, imposes many demands in range. But these can be surmounted by a singer with a sound vocal method. On the other hand, 'Molly's Farewell' has a melody that ranges only through one-sixth of an octave, and consists only of ten measures. So that not all is formidable in these genuinely moving works."

Texts Full of Human Emotion

The usual assumption that the master's songs are austere and somewhat "dry" is likewise combated by Mr. Freemantel. "Beethoven's reputation as the 'Bear of Bonn,' owing doubtless to his somewhat unstable temper, particularly in his aging years, is in great part undeserved, as his biographer, Thayer, abundantly proves. Certainly he was prone to the higher types of romantic attachments, and in his little vignettes of song it is not unreasonable to assume that he was able to achieve a certain emotional expression that could find no place in those great epics of human life, his symphonies."

Mr. Freemantel began his musical career as a choir boy in London at the age of seven, becoming leading boy soprano soloist at St. Bennett's and All Saints' Church. He studied orchestration, and later musical history and the



Frederic Freemantel

orchestra at the Guildhall School of Music, and played in the orchestra of the Crystal Palace concerts under August Manns. His vocal study was pursued under Alberto Randegger, Belari and Gregory Hast in London, and under Alfred Giraudet and several disciples of Bouhey and Trabadello in Paris. He has appeared as tenor soloist in oratorios and in recital since coming to the United States.

The singer will give an all-Beethoven recital at the Town Hall on the afternoon of Oct. 23. His list will include an aria from the cantata, "The Mount of Olives," and groups of songs ranging from early works to "Der Kuss," which is believed to have been the last song written by Beethoven. These will all be sung in English. The accompaniments will be played by Richard Hageman.

After his New York recital, the singer will fulfill a number of recitals on tour, in which he will include intimate talks on the works presented, appearing under the management of Loudon Charlton before a number of music clubs in the Middle West and East. The number of these appearances has been limited, owing to the demands made on the singer's time by his New York vocal classes at the Town House.

R. M. KNERR.

Hinshaw to Present English Version of "Don Pasquale" on Tour

William Wade Hinshaw will add a production of Donizetti's opera buffa, "Don Pasquale," sung in English, to the repertoire of his touring companies in the coming season. This work will be given alternately with Mozart's "Cosi Fan Tutte" by one of Mr. Hinshaw's companies, and the other will present Mozart's "Impresario." An English version of the text has been prepared by H. O. Osgood, associate editor of the *Musical Courier*, for these representations. The cast will be: Pierre Remington, *Don Pasquale*; Leo de Hierapolis, *Doctor Malatesta*; Irene Williams, *Norina*; Judson House, *Ernesto*, and Ellen Rumsey, *Major Domo*. Rehearsals

were scheduled to begin under the direction of Paul Eisler, assistant conductor of the Metropolitan, on Sept. 17. The tour of the company is to open on Oct. 22, and to include a coast-to-coast itinerary of twenty weeks.

Devora Nadworney to Be Soloist in Maine Festival Programs

Devora Nadworney, contralto, has been engaged for a series of seven appearances at the Maine Festivals, to be held in Bangor, Portland and Lewiston from Oct. 4 to 11. She will be a soloist in two performances of Verdi's "Requiem," sustain a leading rôle in two performances of "Faust" and appear as soloist in two orchestral programs with Erwin Nyiregyhazi, pianist, as associate artist. Miss Nadworney, who was a national prize winner in the contests conducted by the National Federation of Music Clubs several years ago, will also fulfill an engagement at Columbia University on Oct. 18.

Making Cigars to Music in Clarksville

CLARKSVILLE, TENN., Sept. 15.—Making cigars to music is an innovation adopted in a cigar factory at Clarksville, Tenn., since Clarksville Community Service took charge of the recreation hour in the plant. The success of the first concert was so marked that the director, Willard L. Hayes, planned to have three such programs each week. Minerva McCraw, a local singer, appeared in the first concert and Mr. Hayes led the community singing. The next program was given by Frances Gunn and Bessie Wooten.

New Music Club in Urbana, Ohio

URBANA, OHIO, Sept. 17.—A music club, consisting of 100 members, has been organized in Urbana, with Mrs. Leslie Bunnell as president, Mrs. Robert Fuller as vice-president and Katherine Houk as secretary. The club proposes to organize concerts at which visiting artists will appear.

KANSAS CITY, KAN.—The Horner Institute of Fine Arts has completed negotiations whereby a lease has been secured for the institute for a portion of the former home of Dr. George M. Gray, in the Grandview residential district. The quarters at present occupied by the school, in the business district, will be given up.—R. G. Jackson, dean of fine arts at Western University, has recently returned from tours on the Redpath-Horner and Redpath-Vawter Chautauqua circuits with his Jubilee Singers. Oklahoma, Texas, Kansas, North and South Dakota and Minnesota were visited by his two organizations, one of which was under the leadership of Mrs. Jackson.

ADA, OHIO.—Fred Killeen, director of the School of Music of Ohio Northern University, announces the largest enrollment for many years. Each year a large glee club for boys and another for girls is organized, the first by Mr. Killeen, the other by Mrs. Una Johnson. These, later in the season, make extensive concert tours. One of the best student bands in the State is maintained under the direction of M. Mazzioli. Dorothy Ames, head of the piano department, has resigned to continue her studies in New York. Her successor has not been chosen. Dorothy Kleinberger Pettler has been added to the violin department.

ACTIVITY IN BELLINGHAM

Teachers Preparing for Opening of New Season

BELLINGHAM, WASH., Sept. 15.—Mildred Robinson, who has been studying in Chicago, and Charles Bowen, who went to Milan for further study, have returned to Bellingham, and recently gave a recital at V. A. Roeder's residence. Mr. Bowen, who is a teacher, has turned his attention to composition, and has already completed several scores.

Frank Gottschalk of the faculty of the Bellingham School of Music and Art, is reorganizing the mandolin, guitar and zither clubs.

The following teachers announce the opening of their studios: John Roy Williams, violin and orchestra; Maude Williams, piano and folk-dancing; Edith R. Strange, piano and pipe organ; Harrison Raymond, voice; Ethel Gardner and Miriam Best, piano.

Ann Bennett Swartz, who spent the summer in Los Angeles, studying with Ruth St. Denis, has opened a new studio in the Fine Arts Academy.

LULU V. CAFFEE.

BOSTON, Aug. 25.—Frederic Tillotson, pianist, who has been spending his vacation at the home of his mother at Wray, Colo., and his brother's home at Denver, is actively preparing his concert programs for next season.

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Happenings and Personalities in Musical Chicago

America, Not Europe, the Artistic Center of the World, Says Raab



Alexander Raab of the Faculty of the Chicago Musical College

CHICAGO, Sept. 17.—Alexander Raab, who recently returned to Chicago to take up his duties at the Chicago Musical College after a year's absence in Europe, has brought with him a conviction that the old days of European musical supremacy have gone, if not for ever, for many generations.

"America is now the center of artistic excellence," he says. "This circumstance is due, naturally, to the revolutions that have been wrought directly or indirectly by war, but I am not certain that our supremacy would not have come to us in any case. One of the symptoms that proclaim the decadence of musical standards in Austria and Germany is the deterioration of taste. I was astonished when attending concerts in Vienna to observe the almost childlike worship of audiences for superficial and tinkling music. It is the poorest music that is most wildly acclaimed.

"But, at least, the Viennese are not stinted in the quantity of their music. The number of concerts that are presented is surprising. The same hall will often offer three or four performances in the same day. This is due to the fact that the cost of giving a program in one of the more important concert halls need not amount to more than \$8 or \$10. Thus a multitude of singers or performers, frequently immature and unprepared, offer themselves in concerts and are gravely—and most frequently favorably—reviewed by the critics."

Mr. Raab states that the people whose applause is best worth having, the people who are possessed of discriminating taste, are no longer able to attend musical performances as they did before the war, because nearly all are impoverished. "The lack of fastidiousness on the part of Viennese audiences" said Mr. Raab, "has resulted in a great lowering of standards on the part of performers. Much of the deterioration has resulted, too, from a general feeling that life is no longer worth living, and that there are no longer ideals. It is at once sad and deplorable that the atmosphere in Europe is filled with hate. This bitterness of feeling is universal, and it has seriously interfered with artistic endeavor."

The Chicago Musical College granted Mr. Raab a leave of absence of a year. A number of his piano students elected to accompany him, and some of these made successful concert tours abroad.

Symphony Announces Programs

CHICAGO, Sept. 15.—The Chicago Symphony announced this week its schedule of concerts for the coming season. The principal series—the symphony concerts

in Orchestra Hall—will consist of twenty-eight Friday afternoon and twenty-eight Saturday evening performances, beginning Oct. 12-13. The soloists now engaged, besides members of the orchestra, are: Piano, Claudio Arrau, Moriz Rosenthal, Benno Moiseiwitsch, Guy Maier and Lee Pattison, Arthur Shattuck, Erno Dohnanyi; violin, Cecilia Hanson, Carl Flesch; viola, Lionel Tertis; cello, Felix Salmond; vocal, Claire Dux, Elisabeth Rethberg, Sophie Braslau. The children's concerts enter their fifth season and will consist of two identical series of six performances each, to be given in Orchestra Hall on Thursday afternoons at 4. The programs will last about one hour each and will be interpreted with explanatory remarks by Frederick Stock. There will be sixteen popular concerts and also the usual series of concerts in Milwaukee, Aurora and at the University of Chicago. In addition the orchestra will play this winter in Madison, Wis.; Appleton, Wis., and Fort Wayne, Ind. There will be no Eastern tour.

TWO CHICAGO SINGERS GET EASTMAN SCHOLARSHIPS

Vladimir Rosing Finds Average Ability of Candidates Disappointing

CHICAGO, Sept. 15.—Two scholarships were awarded this week for the Eastman School of Music at Rochester by Vladimir Rosing, after he had heard seventy candidates in the Blackstone Theater. The successful candidates are Neel B. Enslen, baritone, and Enrico Clausi, tenor, a pupil of Mario Carboni.

Mr. Rosing spoke in glowing terms of a few of the singers, including those selected, but the average of the 220 candidates he has heard, including the seventy from Chicago, has been distressingly low, he says.

"I have been especially disappointed in the men," Mr. Rosing said. "There have been some fine voices, but the general education and cultural background on which all art depends have been woefully lacking. The average has been much higher among the women, but we cannot make an opera house with women alone; we must have the men, and so far I have found but two.

"I have been shocked in these auditions by the evidence of bad teaching. I have heard a number of singers who had fine, natural voices and had studied for three, four and even five years, but were simply impossible—voices already strained, if not entirely worn out and with no chance of ever doing anything. Some of the results of the teaching are nothing short of criminal.

"I find this shocking condition: A few young artists who have everything demanded for the highest standards of the art and then a great mass of utterly useless material, some of it of the finest natural quality, but spoiled. There does not seem to be any middle ground. There are not a lot who bid fair to do well after further instruction, but a few of the finest kind and then a hopeless mass."

Wagnerian Subscriptions Good

CHICAGO, Sept. 15.—Subscriptions for the fortnight of Wagnerian opera have undergone a considerable increase in the last week, with the return of Chicago music-lovers from vacation trips, Miss Rachel Busey Kinsolving, local manager of the Chicago season, announces. The season of the Wagnerian Opera Company will open Oct. 28 at the Studebaker Theater with the first of the "Ring" cycle.

Apollo Club Resumes Work

CHICAGO, Sept. 15.—The Apollo Musical Club, Harrison M. Wild, conductor, began its fifty-second season on Monday evening with a full rehearsal at Fullerton Hall, Art Institute of Chicago. Many old members missing in the last few years returned to the club on this occasion and new members in all parts were welcomed. The first concert of the season will present "Elijah" on Nov. 12.

Building of Programs Requires Great Care, Says Jessie Christian



© Strauss-Peyton

Jessie Christian, Coloratura Soprano

CHICAGO, Sept. 15.—"The American concert public appreciates good programs, with contrast and variety in them," says Jessie Christian, coloratura soprano. "Building a program is an art in itself, but the work of constructing a balanced, artistic menu brings its inevitable reward."

Miss Christian spoke of her own experiences in the last season in many concerts in the Far West and Middle West and in the South.

"I found that my public liked the arias best," she said, "provided, of course, that there were not too many of them on one program. I think this was because of the frills and ornamentation. It may be that a lyric or dramatic soprano would not have the same experience, but the public that comes to hear a coloratura soprano is not satisfied unless there are two or three florid arias on the program. "The audiences seemed also to like ballads and for encore numbers something that they were familiar with, such as 'The Last Rose of Summer' or 'Narcissus.'"

"The main thing, I think, is to have each number different from the one before it. The audience must be considered in building the programs. Selection of fitting songs is a slow process. The singer must try songs out on her audiences. Many of these have to be eliminated in later concerts, for one never knows whether an audience will take to a song except by experimenting. A singer may like a song very much, but the psychology of her audience is likely to be different.

"That is why the singer cannot depend entirely on herself in building her programs. The numbers that the audiences seem not to like must be ruthlessly pruned out.

"The singer cannot stick too closely to classic songs, either. Singers who use German songs in their programs are apt to become so enamored of their beauty that they sing several groups of them—a group of Schumann, one of Brahms, another of Schubert, perhaps Hugo Wolf and Richard Strauss—and the audience gets wearied from too much sameness.

"American songs especially must be very carefully chosen, for, although there are plenty of good American songs to choose from, there is also an abundance of mediocre songs."

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OPERA MAKES ACCOUNTING

Deficit Would Still Exist Even if Artists Sang Gratis

CHICAGO, Sept. 15.—For the first time in the history of either of the great American opera houses a public accounting of expenses was made today by the Chicago Civic Opera Company.

The interesting fact is disclosed that there would still be a deficit even if every artist on the roster gave his or her services without cost. According to the chart prepared by Herbert M. Johnson, assistant to the president, the deficit was larger than the total amount paid to the artists.

The opera company's purpose in showing the cost of civic opera in its first year in Chicago (season of 1922-1923) is to disclose the difficulties that accompany an attempt to reduce the cost to the music-loving public. In spite of strict business methods applied to administration of affairs of the Chicago Civic Opera Company, \$1,547 was spent during the 1922-1923 season for each \$1 paid in at the box office.

Each dollar of civic opera expense is distributed in the following channels:

Miscellaneous expense.....	5.23 cents
Rehearsal expense.....	7.35 cents
Publicity, administration, etc.....	9.28 cents
Repairs to scenery, costumes, etc.....	15.68 cents
Theater, warehousing, etc.....	20.25 cents
Musical staff, orchestra, chorus, ballet, stage hands.....	20.25 cents
Artists.....	21.96 cents

Theater Symphony Season Opens

CHICAGO, Sept. 15.—The Balaban and Katz Chicago Theater opened its season of Sunday noon symphony concerts this week with a program of "All-American" composers, arranged and conducted by Nathaniel Finston. Included in the program was Paulsen's "Oriental Suite," designated by the Chicago newspaper critics, sitting as a committee of judges, as the winner of the Balaban and Katz \$1,000 prize last season for the best orchestral composition by an American composer.

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INTRODUCE SPRIGHTLY OFFENBACH OPERETTA

"Fortunio's Song" Given with Fine Finish
by Carboni Pupils in Toronto

CHICAGO, Sept. 15.—The writer was in Toronto, Canada, a few days ago and heard the first American performance of an Offenbach operetta. Maestro Carboni, once a well-known vocal coach in Paris, who came to Toronto during the World War, was responsible for the production, and pupils of his interpreted the little work, "Fortunio's Song." They gave it with a finish that was refreshing. It was staged in the Music Amphitheater at the Canadian National Exposition, and an audience of over 2000 persons applauded it heartily.

Next day we looked quite eagerly in the newspapers to see how the first performance impressed the critics. Not a line was to be found! One paper did print a group of the girls who appeared in the pieces, but not a word was said about the operetta being given for the first time in America, nor was there any comment on the excellent voices and fine acting and the general professional air of the performance.

It may be that Offenbach was overlooked because it was Music Day, when all sorts and conditions of things were

done in the name of music. But whatever the reason, he was overlooked and he did not deserve to be, for "Fortunio's Song" is sprightly and tuneful and, when interpreted as the Carboni students interpreted it, makes a delightful hour.

Another performance of decided interest was that of the Pageant Chorus of 2300 voices. Augustus Bridle, well-known as a music critic, organized the chorus and its success was pronounced. Bridle, by the way, was the pioneer in providing free "Good Music" concerts for Torontonians and has done much to develop an appreciation of what is worthwhile in music. He also fostered the "Festival of Spring," which ran for the better part of a week this year and which had as soloists such a star as Florence Easton.

A. L. M.

KEMENY GOES TO CHICAGO

Hungarian Violinist Joins Faculty of
Musical College

CHICAGO, Sept. 15.—The distinguished Hungarian violinist, Rudolf Kemeny, has been engaged by the Chicago Musical College for its violin department. Kemeny is one of the most notable of the pupils of Joseph Joachim, to whom he went for instruction after a long period of study with Jenő Hubay. After gaining brilliant successes as a touring virtuoso Kemeny became director of the Königsberg Conservatory, where he also conducted the master classes in violin playing.

His achievements as a teacher led the Royal Academy of Budapest to engage him as director of the violin department. In the Budapest Conservatory he celebrated his twenty-fifth year of service last January. The institution marked the event with a great orchestral concert at which Kemeny performed the Brahms concerto and other concertos were interpreted by his students.

Kemeny has taught many remarkable pupils, among those who are well known in America being Erna Rubinstein, Ferenc Vecsey, Sándor Harmati and Eddy Brown, the last named having been his pupil before he went for finishing instruction to Leopold Auer. Kemeny also was for many years a member and later the leader of the quartet founded by Jenő Hubay and David Popper.

New Roles for Van Gordon

CHICAGO, Sept. 15.—Among the new rôles which Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera Company, will sing this season are *Marina* in "Boris Godunoff," *Helen of Troy* in "Mefistofele" and *Erda* in "Siegfried." She has just returned from a vacation spent at Clear Lake, Wis., and will begin her fall concert tour on Sept. 27 at El Paso, Tex.

In Chicago Studios

Chicago, Sept. 15.

CHICAGO MUSICAL COLLEGE

Felix Borowski, president, and Carl D. Kinsey, manager, returned last week. Mr. Borowski and his wife spent the summer in Colorado, and Mr. and Mrs. Kinsey have been traveling in Europe.

The whole of last week was devoted to hearing applicants for scholarships. A great amount of talent was disclosed.

The college opened on Monday with the largest registration in its history. This season there is an exceptionally large contingent from the Far West.

Marguerite Allyn, student of Moissaye Boguslawski, has been appointed piano instructor at Francis Shiner School for Girls, Mount Carroll, Ill. Melville Kitzrow, also a Boguslawski student, has accepted the position of piano instructor at Meridian College, Meridian, Tex.

AMERICAN CONSERVATORY

A number of highly talented music students were awarded free and half scholarships at the competitive examinations held during the first week of September.

Adolf Weidig, associate director of the conservatory, returned with Mrs. Weidig from an extensive European trip. Ramon Girvin has also returned from his tour abroad and has resumed his duties at the conservatory.

Hans Muenzer of the violin faculty has organized a class in ensemble for advanced players. He will take a prominent part in the musical events of the conservatory and of Chicago.

BUSH CONSERVATORY

The enrollment for the fall term, which opened Monday, is the biggest in the conservatory's history. Especially large are the normal classes in piano and public school music. Classes in all departments are full and all the teachers report heavy schedules.

William Nordin, baritone, has returned from a successful tour of Sweden as director of the Swedish Glee Club. The soloists were Ebba Fredericksen, violinist, and Vilas Johnson, baritone, both being students of Bush Conservatory. Miss Fredericksen is studying with Richard Czerwonky and Mr. Johnson with Mae Graves Atkins.

Richard Czerwonky drove by automobile to Boston and New York on his vacation. Herbert Miller, with Mrs. Miller and their daughter, enjoyed a motor trip of the Colorado Rockies. Charles W. Clark spent his vacation at his birthplace in Van Wert, Ohio. Edgar Brazelton and his family covered Wisconsin and Iowa by automobile, visiting many lakes but failing to catch any fish. Edgar Nelson had better luck and reports many a good catch at Eagle River. Mae Graves Atkins spent two weeks at Devil's Lake with her family. Robert Yale Smith and others of the faculty also found in this Wisconsin resort a delightful spot for their vacation.

AUDITORIUM CONSERVATORY

Mr. and Mrs. Karl Buren Stein have returned from their summer vacation and begun their teaching of vocal and dramatic art in the Auditorium Conservatory, of which Dr. Stein is president.

The faculty has been strengthened and enlarged, and the enrollment this year is the largest in the school's history.

Civic Opera Hears Candidates

CHICAGO, Sept. 15.—Auditions for the Chicago Civic Opera Company have been in progress all the week. Herbert M. Johnson, assistant to the president of the company, and Isaac Van Grove, assistant conductor, have been hearing the candidates. From all parts of the world have come those who desire to be added to the company's roster. Most of the candidates are American girls who have studied abroad. No one was chosen from the auditions this week, as the roster of the company is full, except in the event that some really phenomenal voices should be discovered. The singers of secondary rôles have been working on their parts all summer, and even minor parts have

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been assigned, consequently only an unusual voice could succeed at this late date in obtaining admission to the opera company for its possessor.

MILWAUKEE MUSICIAN ORGANIZES ORCHESTRA

Ludvig Wrangell Assembling Best Local
Players to Give Symphonies
of the Masters

MILWAUKEE, Sept. 15.—One of the important new organizations here is Ludvig Wrangell's Orchestra, which is expected to enlist many of the best Milwaukee players. Rehearsals will be held at the Continuation School and the symphonies of Beethoven, Haydn and Mozart will be among the early works taken up. Mr. Wrangell has a large number of players in his own music school and these will form the nucleus for the new organization. But beyond that a general invitation will go out to the city's best players to share the benefits of the new orchestral society.

Dr. Daniel Protheroe, chorus leader, reported after his return here from Europe that he attended no less than five eisteddfods while he was away. One of these was the national contest held at Mold, Wales, which attracted 50,000 persons. Dr. Protheroe said that so extraordinary is the interest in music that 100,000 Welshmen would have been there if the contest had been held in a central Wales town instead of on the English-Welsh border. Dr. Protheroe was one of the three judges at this contest and the only American judge. He related many interesting incidents of his trip at the first rehearsal for the season of the Arion Club, held on Sept. 11 at Arion Hall.

C. O. SKINROOD.

SAN DIEGO, CAL.—A. J. Pickering, violinist, has joined the faculty of the Mission Hills Conservatory and will be in charge of the violin department.—Mrs. Melvin Bartlett of Los Angeles was the honor guest of the leading musical clubs of the city during a recent visit.

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Miscellany of New Vocal and Instrumental Music

By Sydney Dalton



WHETHER music, in its educational aspect, has kept pace with other branches of study, is a difficult question to decide. There can be no doubt, however, that there is a constant improvement in the methods of musical instruction, and there is far less of the hit-or-miss method of teaching than there was a few years ago. Probably there has not been as much change in the instruction in specialized lines, such as piano, violin or voice, as there has been in the far more important work of laying a thorough foundation on which to build either the specialty or a genuine and intelligent appreciation of the art. The teachers have, in fact, gone far ahead of the public and the educators in other branches alike, and it now remains for the musicians to convince the rest that music deserves a real and important place in education. Many of the books compiled and composed for teaching purposes, some of which are considered this week, show the steady advance made by conscientious teachers.

Instruction Books for Beginners

Whenever teachers of either elementary or advanced grades show particular interest in rhythmical work the signs are propitious. It is a subject that lies at the very foundation of all music, and because of its obviousness, perhaps, there is far too little attention given to it. Ethel M. Robinson, who is connected with Teachers' College, Columbia University, has produced a work entitled "School Rhythms" (Clayton F. Summy Co.), in which she has had the assistance of W. Hunter Beckwith, organist of Trinity Chapel, New York, who has made all the necessary arrangements for piano. Miss Robinson's aim has been to produce a graded course of rhythmical study for young folks, choosing the material from the works of standard composers, and she has succeeded admirably.

The third and last book in "Newton's Theory of Music Copy Books" (London: W. Paxton & Co.), by Ernest Newton, carries the pupil up to a consideration of the dominant seventh, transposition and modulation. In this system the pupil is taught largely by imitation and fills in blank bars from given models.

A Group of Three Attractive Songs

It is like a red-letter day to find an Irish song that is different. Composers seem to have an idea that to break away from the few accepted rhythms and tricks of melody that have become part and parcel of Irish music as we know it is against the rules. Henry Purmort Eames in his "Irish Croon-Song" has actually had the courage to be different, however, and he has turned out a very charming little song, in which the voice and piano have independent melodies that are equally attractive. The accompaniment is almost entirely based on the tonic triad, as a broken chord, and it has something of the lullaby effect of Chopin's "Berceuse." From the same press (G. Schirmer) comes also a light and fetching little song, entitled "Barbara," by Sidney Bracey, full of happi-

ness and tenderness and dedicated to the composer's own daughter, Barbara. Lily Strickland's "Miss You So," a Southern song, is in her usual tuneful manner. Her many admirers will wish to add this latest product to their repertory, as it is nicely singable and has a decided appeal of its kind. All these songs are for medium or high voice.

A Technical Work for Dancers

There is an indissoluble bond between music and the dance, and both arts have worked and are working for each other's benefit. Rhythm is, of course, the great underlying principle of both and, strange as it may seem, there are many in the music profession who are sadly lacking in this fundamental—this probably applies to the dancers as well. We are too apt to think mere time-keeping an evidence of rhythmic sense. Florence Campbell's "Fundamental Bar Work and Ballet Technique" (New York: A. S. Barnes & Co.) is a timely work that students of the dance should welcome. There is a foreword by Evelyn Hilliard from which these significant words are culled, applicable equally to both arts: "In these days of 'Back-to-Nature' dancing, when the cry is all for natural expression and spontaneity, there is grave danger of losing sight of the value of technical training. We have all of us, I am sure, suffered greatly from the various performances of untrained groups of dancers whose proud parents and teachers boast of the fact that they have 'natural talent.'" Miss Campbell has treated of the technique of the art and has been ably assisted by M. Theo Frain, who has supplied special music that fits these exercises exactly. All who are interested in dancing, whether it be as an art or as a healthful pastime, should consult this work.

Dan Jones' Sonata for Piano

The name of Dan Jones is a new one to us, so far as the roster of composers is concerned. It smacks of Wales, a section of the British Isles that has always prided itself on being musical. But the composer's name is the only Welsh aspect of Mr. Jones' Sonata, Op. 7 (Berlin: Roobe & Plow). It is, in fact, decidedly Germanic and is dedicated to the composer's teacher, Ernst Hoffzimmer. It is not an inspired work nor, on the other hand, is it monotonous or without interest. In fact, it is well written music, fairly modern and involved in its idiom and shows the composer to be a thoroughly trained musician. To write an interesting sonata is no mean task, and young composers—young, that is, in composition—would do well to eschew it until maturity has supplied the continuity of thought as well as the technique that is an essential part of the larger and longer forms. There is promise in this attempt of Mr. Jones, and he should do some worth-while work in the future.

Joseph Holbrooke's Celtic Suite

The contemporary British composers do not seem to take naturally to the piano as a means of expression. Now and then, however, they contribute a few thoughts to the formidable literature of that instrument, and some of them are not without interest. Joseph Holbrooke finds his inspiration for his "Celtic Suite" (W. Paxton & Co.) in folk-music, as the titles indicate. They are "Uliam Dhoan," "All Thro' the Night," "Song of the Bottle" and "Strathspeys"—clever music, written by a musician of unusual imagination who sees in the outline of a simple folk-song vast possibilities for unusual harmonies

and strange twists. In the music itself, rather than in its adaptability for the piano, lies the chief merit of this suite, but even though pianists do not rush to place it on their programs they will be interested in it and will want to become acquainted with it.

A Group of Melodious Piano Pieces

Rudolph Friml manages to find enough time between the repeated composition of light opera scores to turn out many melodious piano pieces. His "Slavonic Melody" (G. Schirmer) is an interesting little piece in which the song is carried for the most part by the left hand, with easily played chords above it. It is neatly built and makes a very good teaching piece. Another short number from the same press is N. Louise Wright's "Fancies," fast moving and vivacious, in the form of a study in velocity for the right hand. For Grade Two pupils Ethel Lyon's "Bedtime Tales" will be found tuneful and well varied. There are four pieces published together and their descriptive titles are "At Bedtime," "The Grasshopper and the Dwarf," "Brownies' Party," "What the Clock Says."

A Group of Organ Numbers of Interest

That indefatigable arranger, J. Stuart Archer, has done well with Bach's Aria, from the Suite in D (London: W. Paxton & Co.), a gorgeous melody long popular with violinists and not unknown heretofore in organ arrangements. Frederic Groton's "Afterglow" (Clayton F. Summy Co.) is attractive. Rhythmically it is out of the ordinary and it has a calm, sustained flow that holds the interest. The composer had dedicated it to the dean of American organists, Clarence Eddy. Another number worthy of attention is Bertha Weber's "Evening Shadows" (Whit-Smith Music Publishing Co.). It is simple to play, and while the idea is not strikingly original, it is well written for the instrument.

Compositions by Ludwig Bonvin

There has come to hand recently a group of compositions by Ludwig Bonvin, comprising two concerted numbers, "Desire" and "Elevation" for two violins, 'cello, harmonium and piano; a "Song of the Spinning Wheel," in two versions, one for violin and piano, the other for piano solo, and finally a Suite of Duets or Choruses for Soprano and Alto, with piano accompaniment (Breitkopf & Hartel). There is musicianship and conscientious workmanship in this music but little else. It is uninspired and dry for the most part, but is neither cheap nor banal.

A Religious Ballad by Ruth Rapoport

Ruth Rapoport has considerable reputation as an accompanist. Recently, however, she has turned her attention to composing, and she has struck a semi-popular vein that should prove profitable. Her most recent song, "Forgive Them, They Know Not What They Do" (Leo Feist), is in the genre of the religious ballad. There is an expansiveness about the melody that attracts, and withal it is simple. Singers of medium voice will be interested in it.

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New York Music Week Association Gives Detailed Plans for Contests

[Continued from page 20]

tors to choose their own action song); time limit six minutes.

Class 16—Orchestral composition (open): Overture, "Merry Wives of Windsor," Nicolai; entrance fee, \$5.

Class 17—String orchestra (open): "Serenade," Elgar; entrance fee, \$5.

Class 18—Orchestral competitions for high schools. Test pieces to be announced later.

Class 19—String orchestras for high schools. Test pieces to be announced later.

Instrumental Solos and Ensembles

Class 20—Violin solos; (A) Junior (10 to 15 years of age): Concerto No. 22 (first movement), Viotti; entrance fee, 50 cents. (B) Senior (16 to 22 years of age), Concerto in E Minor, Mendelssohn (prepare all); entrance fee, 50 cents. (C) Open (no age qualification): Solo, Sonata in G Minor (adagio and fugue), J. S. Bach; entrance fee, 50 cents.

Class 21—Viola solos: open (no age qualification): "Thème Varié," George Hüe; entrance fee, 50 cents.

Class 22—Violoncello: (A) Junior (10 to 15 years of age): "Third Concerto" (slow movement), Goltermann; entrance fee, 50 cents. (B) Senior (16 to 22 years of age): "Sonata No. 6 in A Major" (adagio and allegro), Boccherini; entrance fee, 50 cents. (C) Open (no age qualification): "Concerto" (first movement), Lalo; entrance fee, 50 cents.

Class 23—String quartet (no age qualification): Quartet in C Minor, Op. 18, No. 4, Beethoven; entrance fee, 50 cents for each person.

Class 24—Sonata (violin and piano): (A) Elementary, "Sonata in E Major," Handel; entrance fee, 50 cents for each person. (B) Advanced, "Sonata in D Major," Nardini; entrance fee, 50 cents for each person.

Class 25—Trio (violin, 'cello and piano): "Trio in G Major," Haydn; entrance fee, 50 cents for each person.

Class 26—Ensemble (for string and wind instruments, violin, viola, 'cello, double bass, clarinet, bassoon and French horn): "Tema con Variazioni" (septet E flat, Op. 20), Beethoven; entrance fee, 50 cents for each person.

Class 27—Flute (open): "Suite," Godard; entrance fee, 50 cents.

Class 28—Oboe (open): "Concerto" (slow movement), Handel; entrance fee, 50 cents.

Class 29—Clarinet (open): "Andante," Mozart; entrance fee, 50 cents.

Class 30—Bassoon (open): "Solo in C Minor," Bauleau; entrance fee, 50 cents.

Class 31—French horn (open): "Andante" (second concerto), Matzgo; entrance fee, 50 cents.

Class 32—Trumpet (open): "Maid of the Mist," Clarke; entrance fee, 50 cents.

Class 33—Trombone (open): Solo from opera "Hamlet," Thomas; entrance fee, 50 cents.

Class 34—Pianoforte: (A) Junior (10 to 15 years of age): choice of work by Scarlatti, Haydn or Mozart (if sonata, first movement) and choice of small works by Mendelssohn, Schubert or Schumann; time limit 10 minutes; entrance fee, 50 cents. (B) Senior (16 to 22 years of age): Choice of works by Bach, Beethoven, Schubert, Schumann, Chopin or of modern school; time limit 15 minutes; entrance fee, 50 cents. (C) Open (no age qualification): Choice of works by Bach, Beethoven, Schubert, Schumann, Chopin or Brahms or of modern school; time limit 15 minutes; entrance fee, 50 cents.

Class 35—Pianoforte (sight reading): (A) Junior (10 to 15 years of age); (B) Senior (16 to 22 years of age); (C) Open (no age qualification); entrance fee, 50 cents.

Class 36—Organ solo: (A) Junior (17 years of age and under): (a) Prelude in G Major (No. 2), Mendelssohn, of three preludes and fugues; (b) Andante in G Minor, Boely; entrance fee, 50 cents. (B) Senior (18 to 22 years of age): prelude and fugue in C Major, J. S. Bach, vol. 11, Peters' edition, No. 1, entrance fee, 50 cents. (C) Open (no age qualification): Sonata No. 7 in F Minor, Rheinberger (prepare all); entrance fee, 50 cents.

Vocal Competition

Class 37—Vocal solos: (A) Coloratura soprano (18 to 25 years of age): (a) "Oh, had I Jubal's Lyre," Handel; (b) "He Loves Me," George Chadwick. (B) Dramatic soprano: "Jerusalem, Thou That Killest the Prophets," Mendelssohn. (C) Lyric soprano: "Jerusalem, Thou That Killest the Prophets," Mendelssohn. (D) Mezzo-soprano: "At Parting,"

James H. Rogers; entrance fee, 50 cents.

Class 38—Contralto (18 to 25 years of age): (a) "Voce di Donne," Ponchielli; (b) "I Cannot Help Loving Thee," Clayton Johns; entrance fee, 50 cents.

Class 39—Tenor (20 years of age and over): (a) "Ye People, Rend Your Hearts," Mendelssohn; (b) "Charming Chloe," Edward German; entrance fee, 50 cents.

Class 40—Baritone (20 years of age and over): (a) "Even Bravest Heart May," Gounod; (b) "I Know a Hill," Whelpley; entrance fee, 50 cents.

Give Weekly Programs of Standard Works at Kansas City, Mo., Theater

KANSAS CITY, Mo., Sept. 15.—Leo Forbstein, conductor of the Frank Newman concert orchestra, has announced plans for a weekly half-hour program of standard works, to be given at the Frank Newman Theater throughout the winter season. This week, Mr. Forbstein led his men in his own effective arrangement of Rachmaninoff's C Sharp Minor Prelude. The orchestra responded finely to Mr. Forbstein's vigorous, incisive beat. Shirley Louise Marshall, soprano, former pupil of Edna Forsythe of this city, sang Benedict's "The Wren," with beauty of tone. **BLANCHE LEDERMAN.**

Dates Booked for Gabrilowitsch

The Porter School of Framington, Conn., has booked Ossip Gabrilowitsch for a piano recital on Oct. 24. The Outlook Club of Montclair, N. J., will hear the artist on Oct. 26. Both appearances are return engagements in successive years.

BUFFALO, N. Y.—Mrs. Mai Davis Smith has engaged Dusolina Giannini, mezzo-soprano, and Guy Maier and Lee Pattison, pianists, under the management of Daniel Mayer, for a joint recital in her subscription series on Dec. 17. Other artists to be heard in Mrs. Smith's concerts are Ignaz Friedman, pianist, and Louis Graveure, baritone, both under the management of the Metropolitan Musical Bureau.

Sigrid Onegin, contralto, is to open her second American concert tour at Brockton, Mass., on Sept. 30. Mme. Onegin, in addition to appearances at the Metropolitan Opera, will give seventy recitals this season.

William Bachaus, pianist, will play in Rachmaninoff's Second Concerto with the New York Philharmonic, when he appears as soloist with that organization under Willem Van Hoogstraten's baton in January.

Paul Althouse, tenor, has been engaged to appear as soloist with the Bridgeport Oratorio Society on Dec. 4. Mr. Althouse will sing two solo groups as well as the tenor rôle with the chorus. The program will also include a performance of Schubert's "Omnipotence."

Arthur Rubinstein, pianist, recently left New York for Mexico City, where he has been booked by George Engles for recital appearances prior to his coming tour of the Pacific Coast.

Giuseppe Campanari, operatic baritone and teacher, reopened his studio on Sept. 17.

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Caroline Lowe Conducts Cleveland Class

CLEVELAND, OHIO, Sept. 15.—Caroline Lowe, New York vocal teacher, recently concluded a successful summer class in this city. The term was concluded with a recital, in which a number of her pupils were heard. Verna Hogan of Canton, soprano, sang numbers by Curran, Spross and Rogers. Marian Deibel, contralto soloist of the First Congregational Church of this city, was heard in a duet with Miss Hogan, and in solo numbers. W. A. Fitch, tenor, gave several solos, and his daughter, Julia A. Fitch, sang numbers by Curran and Spross. The youngest pupil to appear was Thelma Malette, who is only fifteen years old. Mme. Lowe has returned to New York to fulfill her teaching engagements in the metropolis. She has been urged to make semi-monthly visits to Cleveland to continue her work with her local pupils.

Rozsi Varady, 'cellist, who has been passing the summer in Europe, will return to the United States to open her concert season in November, under the International Art Concert Management.

Frederick W. Vanderpool's song, "If Winter Comes," to a lyric by Willim Lee Dickson, was featured in the New York run of the Fox motion picture of the same name, based on A. S. M. Hutchinson's novel.

Dusolina Giannini, mezzo-soprano, will be heard in recital with Sascha Jacobsen, violinist, at Perth Amboy, N. J., on Oct. 5. Miss Giannini will give a recital at Pinehurst, N. C., on Feb. 14.

Hulda Lashanska, soprano, who was absent from the concert stage last season, will sing frequently during the coming months. Early in October she will be heard three times as soloist with the Philadelphia Orchestra.

Edith Friedman, pianist, winner of the Percy Grainger scholarship in Chicago a few seasons ago, and last year winner of the Carl Friedberg scholarship at the Institute of Musical Art, has left for Vienna to complete her studies.

SAN FRANCISCO, CAL.—Pupils of Rose Florence, mezzo-soprano, recently participated in a unique Venetian program at her home in Belvedere, the music and songs being heard across the water from illuminated boats. The singers included Mrs. Guittardo Piazzoni, Mrs. Charles F. Preusser, Mrs. Pierce Cook, Leonore Keithley, Irene Carroll, Helen McClory, Janie Johnston, Romy Piazzoni, Carmen Bland, Adele Davis and Mrs. Clyde Beal.

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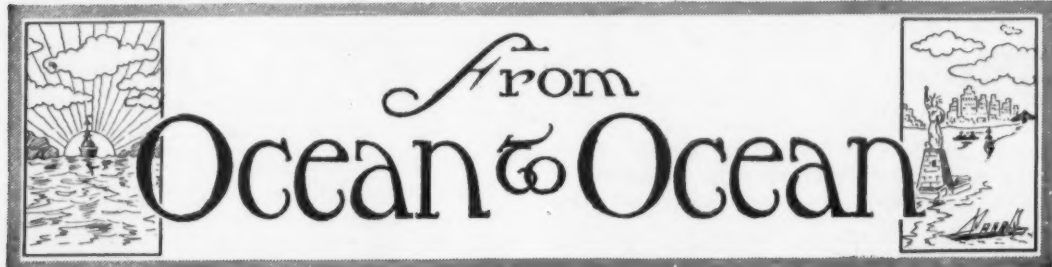
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ASBURY PARK, N. J.—Netta Craig, soprano, of Washington, gave an interesting recital at the New Monterey Hotel recently.

OXNARD, CAL.—Community Service Junior Orchestra has been organized here by Mrs. I. M. Lowe, and is open to all junior players of Oxnard and nearby towns.

WATERLOO, IOWA.—Evelyn Wiegand, pianist, who has just returned from two years' study in Munich, gave a recital at the Woman's Club auditorium recently before a large audience.

LOS ANGELES, CAL.—The Woman's Lyric Club, Mrs. W. F. Goodfellow, president, has started rehearsals for the season under the baton of J. B. Poulin, with Mrs. Hennion Robinson as accompanist.

LOS ANGELES, CAL.—Dudley Warner Fitch has been appointed organist and choirmaster at St. Paul's Pro-Cathedral, where for sixteen years Ernest Douglas has filled this position. Mr. Douglas is devoting his time to studio work and composing.

THOMASVILLE, N. C.—Though Thomasville is a town of only 5700 inhabitants, it has a choral club which is doing excellent work in stimulating interest in good music. The club has begun rehearsals for its second season, and is looking forward to a year of increased activity.

PLYMOUTH, MASS.—A series of four Sunday evening band concerts made possible by the vote of the town has been inaugurated in Plymouth under the auspices of the Community Service Band Concert Committee. The second program was given recently by the Plymouth Band under the leadership of Richard Brown.

WATERTOWN, N. Y.—Carolyn Campbell Scott of Adams, N. Y., pupil of Mabel J. Dealing, appeared in a graduate piano recital at All Souls' Chapel recently. Catherine Livingston Brooks, soprano, assisted.—Andrew H. Goettel, teacher of violin in the Wilfrid Munk Progressive School of Music, has been appointed orchestra leader at the Strand Theater in Carthage, N. Y.

MIAMI, FLA.—Elise Graziani has been engaged for vocal teaching at the Miami Conservatory in the coming year. For several years she had a studio in Berlin with her husband the late Signor Graziani. Mana Zucca is again to hold master classes at the Conservatory.—The Optimists' Club, of which Mana Zucca is founder and president, is planning to form a branch here.

EL PASO, TEX.—The MacDowell Club gave its first out-of-town concert at Clint, Tex., for the benefit of the Clint Community House, when an excellent program under the direction of the club president, Constance Pateman, was given by Mr. and Mrs. C. J. Andrews, Mrs. H. H. Stark, Mrs. W. R. Brown, Samuel Martinez, Mrs. J. F. McGurk, Abbie Long, Nellie Mae Bouquet and Karma Deane.

HIGHTSTOWN, N. J.—A recital was given recently by Mrs. N. C. Schlottman's senior piano pupils. M. Elise L. Vanderveer was the graduate pupil in piano and harmony and the assisting former graduates included Helen Ely and Ethel May Hutchinson Sinclair, sopranos. B. Emmett Norris, baritone, and D. Hartley Sinclair, violinist, also contributed several numbers to the program.

BAY CITY, MICH.—A series of band concerts under the direction of Bay City Community Service was closed with a program at Wenonah Park by the 33rd Regiment Band directed by Charles

Hartig. These concerts were made possible by the Park Department and by donations from a large number of business firms and individuals. Most of the concerts were given on the city playgrounds.

CLEVELAND, OHIO.—Zoe L. Fouts and Mrs. Charles Hubbard presented Lila Robeson in a song recital at Chagrin Falls, Ohio, recently, when 125 guests heard an all-American program which included an aria from Cadman's opera "Shanewis"; "Sail Forth" from the song cycle "In Memoriam," by James H. Rogers; and "Harbor Night Song" from Sanderson's Nocturnes. Mrs. Harry L. Goodbread was accompanist.

LEWISTON, ME.—The Musical and Literary Club is organizing for fall work, with about 150 members, and plans to arrange concerts this winter with local artists. The new president is J. B. Couture, and the other officers are, Gideon Vallee, vice-president; Albert Croteau, secretary; Valdor Couture, assistant secretary; Lucien Giguere, treasurer; Arthur Landry, musical director; Herman Olivier, librarian, and H. Pinette and Emile Belliveau, trustees.

KANSAS CITY, KAN.—Wendall M. Ryder, new director of music at the Kansas City High School will be choir director at the Washington Avenue M. E. Church this year.—Katherine Moseley Beaman sang at the Elms Hotel roof garden, Excelsior Springs, Mo., for the convention of the American Legion and the Women's Auxiliary. Her program included "The Americans Come" by Fay Foster of Kansas, and "We're Going to Win the Day" by Mrs. A. S. O'Dowd.

WHEELING, W. VA.—Mount de Chantal Academy, near Wheeling, has renewed its musical activities for the scholastic year. During the seventy-five years of the existence of this institution its piano school has extended its scope considerably. Among graduates who recently appeared in recital were Nancy Lazear, Bertha Lawson and Eleanor Brendel, the programs including numbers by Beethoven, Schumann, MacDowell, Cecil Burrell, Homer Grunn, Chopin, Brahms, Rachmaninoff, Grainger and Nathaniel Dett.

SIoux CITY, IOWA.—With the return of choirmasters from their vacations, work on choir programs is going forward. Ambitious plans for the winter season are being formulated by the choir of the First Methodist Church under the direction of Luverne Sigmund. In addition to the choir of forty voices, there will be a thirty-piece orchestra playing at each of the Sunday evening services. It will be conducted by Harold F. Buck. W. Curtis Snow, organist and choirmaster of St. Thomas' Episcopal Church, has begun work with his choir.

WICHITA, KAN.—The Fischer School of Piano Playing presented the following pupils in a recital at the College Hill M. E. Church: Elenore Peterson, Loretta Kendrick, Evelyn Nelson, Muriel Mathis, Madeline Hunt, Virginia Sells, Maxine Ray, Freda Wieland, Mary Louise Brewer, Elenore Hobson and Donald Davis.—Vito G. Petrone, director of the Musical Art Institute, brought forward the following pupils in a program lately: Audrey Richert, Ernest Bosworth, Lillian Bowman, R. C. Kupbitschek and Melba Alter.

ELMIRA, N. Y.—A Chinese operetta, "The Feast of the Little Lanterns," was performed lately by children of the city playgrounds at Riverside Park. Florence C. Davis, director of the playgrounds, was in charge, and Alice Grinnell, one of the playground supervisors, directed the music. Character parts in the operetta were taken by Louise Pratt, Marjorie Frey and Florence Clemens.—A second boys' band has been organized at the music camp of the Elmira Boys' Band under the auspices of Elmira Community Service. Frank Hauver is the conductor and instructor.

KANSAS CITY, KAN.—The following pupils of Mrs. H. F. Erickson took part in a recent recital program: Josephine Smith, Evelyn Heusser, Martha Hostetter, Virginia Ruckel, Marguerite Stevens, Vivian Taylor, Robert Kruesnark, Vivian Howard, Betty McCoy, Nellie Luscombe, Maudelee Miller, Ruth Scheloski, Herbert McCampbell, Wilma Crawford, Dorothy Ruckel, Zelpha Paschal, Ruth Stewart, Harlean Carpenter and Earl Hostetter.—Frederick A. Cooke of the Wilkinson-Cooke Studios has opened a branch studio with Marjorie Rose Ryan and Mrs. W. J. Logan.

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Success of Yeatman Griffith Classes in Far West Results in Re-engagement



Yeatman Griffith Summer Vocal Master Classes at Portland, Ore., Present a Token of Appreciation to Mr. and Mrs. Griffith. No. 1, Otto Wedemeyer, Portland Teacher, Who Brought Yeatman Griffith to Portland; No. 2, Mrs. Griffith; No. 3, Mr. Griffith; No. 4, George Wilbur Reed, Portland Teacher, Who Presented the Gift

PORTLAND, ORE., Sept. 15.—The Yeatman Griffith vocal master classes held in Portland and Los Angeles this summer achieved so great a success that Mr. Griffith was requested by the entire class to return next summer. Upon his

consenting to do so, a large enrollment was the immediate result. The classes here included representative teachers and artists of Portland, as well as teachers and students from the following States: Oregon, California, Minne-

sota, Washington, Arizona and from as far East as New York. Students from Canada were also in attendance. Mr. and Mrs. Yeatman Griffith will take a two weeks' vacation at Lake Placid, and then return to New York to re-open their studios on Oct. 1.

Josef Stransky to Serve Public in Double Capacity This Season

JOSEF STRANSKY, who guided the destinies of the New York Philharmonic from 1911 to the end of last season, will be before the musical public this year not only in his former capacity as orchestral conductor at the head of the new State Symphony, but also in a rôle in which he is new to American audiences, that of operatic conductor with the Wagnerian Opera Company.

With regard to the new orchestra, Mr. Stransky is of the opinion that there is room for another orchestra in New York, or indeed for several others, in view of the size and wealth of the city. He believes that the failure of orchestral

organizations has been due not so much to the fact that New York did not want another orchestra, but that it wanted only a fine orchestra well conducted. In view of this fact, Mr. Stransky, standing for quality rather than quantity, insisted that his new orchestra should give not more than fourteen performances in the course of the coming winter, though he would have arranged for more had he known that so many of the men who had played under his baton for twelve seasons would again be with him.

The training of an orchestra, according to Mr. Stransky, is largely a matter of experience, and he was fortunate, or unfortunate, wherever he began activities in Europe or America, to find an

untrained or disintegrated orchestra. At Prague, the Royal Orchestra was in poor shape when Mr. Stransky took hold of it, but in five years he had brought it to such a state of excellence that Mahler, after conducting it in one of his own symphonies, said that he would back it against any he knew except his own in Vienna. Mr. Stransky had similar ex-

periences with the Hamburg Orchestra and the Blüthner Orchestra in Berlin.

Mr. Stransky does not dwell upon the condition of the Philharmonic when he became its conductor in 1911 beyond saying that it was in a state of coma and that he had to revive it in every respect.

The State Symphony, Mr. Stransky says, was founded by musicians who were determined to have an orchestra of their own, long before there was even a rumor of his leaving the Philharmonic. It was not, he insists, founded to hurt the feelings of anyone or for any personal reasons, but solely for the people of New York, and with the kindest intentions toward other musical organizations which should all combine in one aim, to give New York the opportunity to hear musical master-works in fine performances as only this peaceful and noble contest can make New York an art center.

Besides his orchestral activities, Mr. Stransky will be general music director of the Wagnerian Opera Company, which is to open its season of six weeks at the Manhattan on Christmas night. Mr. Stransky will conduct "Meistersinger" and "Tristan" and all the Mozart works presented, also a gala performance of "Die Fledermaus."

Richard Crooks, tenor, who made a successful appearance as soloist with the Detroit Symphony last year, has been engaged by the same organization for two concerts on Nov. 11 and March 27. The latter appearance will be as soloist with the orchestra in a performance of the "Messiah."

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People And Events in New York's Week

Evelyn MacNevin Weds

James H. Seaman, Jr., in
N. Y. Community Church



Evelyn MacNevin, Contralto

Evelyn MacNevin, contralto, and James Haviland Seaman, Jr., were married at the Community Church, New York, on the evening of Sept. 11. Mr. Seaman, a former student of the University of Delaware, is the son of Mr. and Mrs. James Haviland Seaman of Glens Falls, N. Y.

The bride is the daughter of Dr. and Mrs. Malcolm Graeme MacNevin of New York. She has appeared in a number of concerts in New York and throughout the country. Last season the singer was heard on an extended tour of Canada and the northwestern United States.

Mr. and Mrs. Seaman will reside in New York, where the latter will continue her professional work.

Russian 'Cellist to Be Soloist with Ukrainian Chorus

Ewssei Belousoff, Russian 'cellist, is scheduled to sail for the United States on Sept. 26, to make appearances as soloist with the Ukrainian National Chorus, in its second tour of the United States. The chorus members are due to return from South America on Oct. 12. The first concert of the American tour will be given at the Town Hall, New York, on Oct. 25, when Mr. Belousoff will make his debut in this country. Three concerts will be given at the Town Hall, and an extensive tour of the United States, Canada and Mexico will then be opened under the management of Max Rabinoff. A feature of the chorus' programs this season will be the inclusion of a number of American folk-songs, to be given under the leadership of Alexander Koshetz.

Berumen Pupils in Class Program

Ernesto Berumen presented three of his piano pupils in the last of a series of class lessons at the La Forge-Berumen Studios on Sept. 12. Louise Mercer, a young musician from Tennessee, who has been studying with Mr. Berumen this summer, played the "Waldstein" Sonata of Beethoven; Anne Wolcott interpreted numbers by Paderewski, Sibelius and MacDowell, and Erin Ballard closed the program with a performance of Chopin's B Flat Minor Sonata.

Changes in Personnel of New York Philharmonic

A few changes in the personnel of the New York Philharmonic will be effected when rehearsals start shortly for the new season under Willem van Hoogstraten's leadership. Bela Lublov, who was the concertmaster during the engagement at the Stadium this summer, will be assistant, with Scipione Guidi

again filling the post of concertmaster. Harry Glantz, formerly of the Philadelphia Orchestra, and who played with the Philharmonic at the Stadium, will play first trumpet. John Amans, a newcomer in New York from abroad, will be the first flautist. The orchestra, after giving the opening pair of concerts at Carnegie Hall on the evening of Oct. 25 and the afternoon of Oct. 26, will begin an eight-days' tour, playing in Plainfield, N. J., and in a number of New England cities.

N. Y. Symphony Directors to Distribute Free Tickets to School Children

The series of Children's Concerts given by the New York Symphony under Walter Damrosch on Saturday mornings will be held in Carnegie Hall in the coming season. This decision was made by the management of the orchestra in order to accommodate the greatly increased subscription list for this series. The directors of the symphony have subscribed a fund to cover the subscription for 800 tickets, which will be distributed free to children of the public schools.

Riegger Work Played at Capitol Theater

Wallingford Riegger's "American Polonaise," which won honorable mention in the New York Stadium Committee's contest last summer, was played by the orchestra of the Capitol Theater under Erno Rapee during the week beginning Sept. 16. Tina de Caballero, Chilean soprano, made her debut at this theater, singing "Ah, fors' è lui," from "Traviata." A number entitled "Campus Memories," included a number of familiar college songs sung by Evelyn Herbert, Florence Mulholland, Douglas Stanbury, Joseph Wetzel, Ava Bombarger and J. Parker Coombs.

Hunter College to Give Extension Course in School Music Teaching

The extension department of Hunter College, New York, will give a course in the teaching of music in the elementary and junior high schools every Saturday morning, beginning Sept. 29. The course will be given by Catherine Conway, acting chairman of the music department of George Washington High School, and will consist of lectures, informal discussions and classroom teaching, covering the work of the elementary and junior high school syllabi.

Solon Alberti in New Studio

Solon Alberti, accompanist and coach, has opened his new studio at 9 West Seventy-sixth Street after a South American tour as assisting artist with Renato Zanelli. Among the artists coaching with Mr. Alberti who will be heard in New York recitals this season are Grace Wagner, soprano; Thomas Fuson, tenor, and Ethel Wright, soprano.

Tamme Pupil Booked for Series

Gretchen M. Alpeter, soprano, a pupil of Charles Tamme, has been engaged for a series of recitals early in the fall in Greenville, Pa. She is soprano soloist at Flatbush Congregational Church, Brooklyn, and has made several appearances at the Rialto Theater, New York. Mr. Tamme has reopened his studios for the fall season.

Carl Binhak to Resume Teaching

Carl Binhak will resume instruction in violin and ensemble at his New York studio on Oct. 1. Mr. Binhak was formerly a first violinist of the Metropolitan Opera Orchestra and the New York Philharmonic, and was also concertmaster at the Manhattan Opera House.

MacDowell Symphony Resumes Rehearsals

Rehearsals of the MacDowell Symphony, under the leadership of Max Jacobs, have been resumed at the Yorkville Casino. Several public performances will be given this season.

Frederick H. Haywood

Conducts Summer Class
at Southern University



Mr. and Mrs. Frederick H. Haywood Climb Chimney Rock on Visit to the Blue Ridge Mountains

Frederick H. Haywood, New York vocal teacher, recently returned to New York after a six-weeks' visit to Asheville, N. C. During his stay in the South he conducted a four-weeks' special session in voice culture as guest teacher at Asheville University.

Mr. Haywood made a number of public appearances in programs with Mrs. Haywood. The latter gave a number of recitals of songs and recitations before civic organizations, which included the Rotarian, Lions' and American Business Men's clubs. The Haywood vocal studios in New York were reopened on Sept. 17.

French Pianist Heard at Rivoli

Jacques Pintel, French pianist, was heard in Chopin's "Fantasie Impromptu" in the program of the Rivoli Theater during the week beginning Sept. 16. The artist was a first prize winner at the Paris Conservatoire in 1900 and has appeared as soloist with a number of European orchestras. Marcel Palmero, tenor, made his first appearance at this theater in an aria from Leoncavallo's "Zaza." Orchestral excerpts from this work were presented in conjunction with a film version of the drama of the same name. Elizabeth Bartenieva, Russian soprano, was soloist with the ensemble in a number entitled "Invocation Synagogue." The orchestra was led alternately by Irvin Talbot and Emanuel Baer. At the Rialto Theater the orchestra, under Hugo Riesenfeld and Willy Stahl, played the Prelude and the Introduction to Act III of "Lohengrin." Charles Hart, tenor, sang Bartlett's "A Dream." A novelty was an arrangement for four 'cellos of Openshaw's "Love Sends a Little Gift of Roses."

Intercollegiate Musical Corporation to Have New York Headquarters

The Intercollegiate Musical Corporation, under the auspices of which the annual American intercollegiate glee club contests are held, has established an executive headquarters at 437 Fifth Avenue, New York. The work of this organization has been steadily growing since its inception in 1914. In addition to the contest of colleges of the Eastern United States, held annually at Carnegie Hall, sectional contests were held last year in Chicago between twelve Mid-Western colleges and in Cleveland be-

tween five Ohio universities. Contest plans for 1924 include a New York State contest in Syracuse with eight candidates, a California group including six universities, a Southern contest in Atlanta between ten colleges, a North Carolina group of six contestants and a contest in Portland, Ore., between seven colleges. Last year the winner of the Mid-Western contest, Wisconsin, sang with the Eastern group, and it is the aim of the executive committee to bring the winner of each sectional contest to New York to compete with the Eastern colleges.

The contest of the Eastern colleges will be held this year at Carnegie Hall on the evening of March 1.

Hurok Artists to Be Heard in New York During Early October

A number of artists under the management of S. Hurok, Inc., will be heard in New York during the opening weeks of October. Feodor Chaliapin, bass, will be heard in his first American recital of the season on the evening of Oct. 7 at the Manhattan Opera House. Anna Pavlova and her company will open an engagement of sixteen performances in the same theater on the following evening. Ernestine Schumann Heink, contralto, will open her first season under this management with a recital in Carnegie Hall on the evening of Oct. 14. Efrim Zimbalist, violinist, will give a recital at Carnegie Hall on Sunday afternoon, Oct. 7, after which he will begin his first tour under this management.

Master Institute of United Arts to Hold Scholarship Hearings

The Master Institute of United Arts, New York, announces that hearings will be held and recommendations received for scholarships, beginning the first week in October. The Master Institute will move at this time to its new home at 310 Riverside Drive. In addition to the general scholarships given by the Institute in its various departments, there will be awarded the Rabindranath Tagore and Maurice Maeterlinck Scholarships in painting; the Nicholas Roerich Scholarships in music; the Louis L. Horch and Maurice Lichtmann Scholarships in piano, the William Carl Scholarship in organ, and other special awards.

Columbia University Organizes Extension Courses in Music

Extension courses in music, to be given at Columbia University during the coming term and open to the general public, include the following subjects: History of music, elementary and advanced harmony and ear training, violin, organ and ensemble playing, band music and playing, interpretation of choral music and university chorus. The instructors include Walter Henry Hall, Seth Bingham, B. W. Hough, Herbert Dittler and David McK. Williams. A further class in "Materials of Music," comprising philosophical definitions of the elements of music, will be given by John Erskine and Mr. Dittler.

Henry Clifton to Give New York Recital

Following concert appearances in Europe, Henry Clifton, violinist, will be heard in recital in Aeolian Hall, New York, on Sunday afternoon, Oct. 4, with Emil Polak at the piano. Mr. Clifton has played with the Prague Symphony, the Vienna Philharmonic, and the Queen's Hall Orchestra, London, and in this country with the Russian Symphony. He was a pupil of the late Franz Ondricek.

Helena Marsh Heard in Benefit Concert at Saranac Lake

Helena Marsh, contralto, recently returned to New York after a vacation of several weeks spent at Saranac Lake, N. Y. Miss Marsh participated in a concert for the benefit of the Saranac Lake Society for the control of tuberculosis, which was attended by a large audience.

Elinor Remick Warren to Give Concerts

Elinor Remick Warren, pianist, will be heard in a series of concerts during the coming season, including a recital.

[Continued on page 31]

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Paris Applauds American Music Festival

Compositions from the United States Impress French Musicians by Command of Modern Creative Resources, as Interpreted by Colonne Orchestra and Soloists Under Lazare Saminsky's Baton—Long List of American Works in Concert Series Arouses Keen Interest

THE recent series of concerts conducted in Paris by Lazare Saminsky has awakened new interest in American music on the part of French musicians. Mr. Saminsky, a Russian by birth, who has made his home in the United States, took with him to Europe on his recent visit many works by Americans, and the cordial reception of this music was marked by surprise that so little was known in France of the group of younger composers working in this country.

In his two symphonic concerts, given with the Colonne Orchestra at the Salle Gaveau in the early summer, the programs represented a number of interesting works by native and resident Americans. These included Ernest Bloch's "Hebrew Poems," A. Walter Kramer's "Eklog," Albert Elkus' "Concertino After Ariosti," Frederick Jacobi's "Two Preludes" and Mr. Saminsky's "Rhapsodie Hebraïque," played by Helen Teschner Tas, violinist. The orchestra gave Emerson Whithorne's "New York Days and Nights," Mr. Jacobi's "Eve of St. Agnes" and excerpts from Mr. Saminsky's "Lamentation of Rachel." American songs, given by Raymonde Delaunoy, soprano of the Metropolitan Opera, included Kramer's "At Dawn," Whithorne's "Invocation," Carl Engel's "En Ouvre," Saminsky's "The Lying Day" and Deems Taylor's "Chanson Médiévale." A. Alexandrovitch, tenor of the Petrograd Opera, also sang.

Another Paris program accompanied a musical lecture on "American Music and Its Celtic Elements," given by Mr. Saminsky at the Ecole Normale de Musique. Mme. Tas played Louis Gruenberg's Sonata for Violin and Piano, Stoessel's "American Dance" and Whithorne's "Air Ancien," with Daniel Lazarus, composer and pianist, as accompanist. Mme. Delaunoy sang songs by Loeffler, O. G. Sonneck, John Alden Carpenter, H. O. Osgood, Mr. Jacobi, Mr. Engel and Mr. Taylor. Dai Buell, pianist, played Charles Haubiel's "Gobblins," "Two Preludes" by Marion Bauer and Alexander Steinert's "Danse Exotique."

Foreign Musicians Cordial

The verdict of the Parisian critics was tinged with something like surprise at the fact that so little was known in France of a group of younger composers who had a respectable command of modern harmonic technique. "It is interesting to note," wrote a reviewer of an important musical journal, "that America shelters not only typical art tendencies of her own, but also currents so interesting as that which encourages musical inspiration drawn from the Bible." Another reviewer wrote: "The concerts devoted to works by American composers and those resident in the United States were among the best musical offerings we have had this season, and they were a revelation to those of us who pleasantly thought that musical America possesses nothing but jazz!"

"The French critics described the technique of the American composers as surprisingly well developed," said Mr. Saminsky upon his return. "They had not expected to find such skill in orchestration. Some did not consider the music ethnically original, but others believed with myself that one may discern two types of creative mind in America—the basic Anglo-Celtic strain and the later Hebraic-American type."

"Nevertheless, we had the attention of an unusually distinguished group of French musicians both at our public concerts and at little informal musicales given in the audition hall of the *Revue Musicale*, where the musicians of all the world meet without ceremony. André



Conductor and Some Soloists in the Recent Series of Programs of American Music Given in Paris: 1, Lazare Saminsky, Composer and Conductor; 2, Raymonde Delaunoy, Soprano of the Metropolitan Opera; 3, Helen Teschner Tas, Violinist; 4, Dai Buell, Pianist

Coeuroy, editor of this publication, welcomed among his guests Florent Schmitt, André Caplet, Karol Szymanowski, Albert Roussel, Arthur Honegger, Edward J. Dent, Henri Prunières, Paul Kochanski and Arthur Rubinstein. Before this exceptional audience Louis Gruenberg's Second Violin Sonata was played by Mme. Tas, with the composer at the piano. Mr. Gruenberg also played his "Polychromes," which made a strong impression.

"The French interest in music of other nations has been rather apathetic in the past. When I gave a lecture on our music at the Ecole Normale de Musique in the previous summer, there was little interest created. But this year an awakened interest was notable. I attribute this in part to the news reports which have reached France of notable first per-

formances given in America. Thus the French musicians have undoubtedly been impressed by the fact that Malipiero's "St. Francis of Assisi" and Mahler's "Lied von der Erde" were being listened to with attention in New York, the first work not having been heard in Paris at that time.

Conducted the Colonne Orchestra

"My conducting the musicians of the Colonne Orchestra was a great pleasure to me. These players are individuals in a greater sense than others I have led. In Russian orchestras the men have a nervous enthusiasm which is inspiring; at the Concertgebouw there is an almost 'sacred' atmosphere during rehearsal, and the New York Philharmonic has a flexibility and technique which makes it notable. Koussevitzky, whose orchestra

in Hungary, came to America forty years ago and appeared as concert violinist and led the orchestras at several hotels in New York, but he states that he lost his savings in unsuccessful hotel ventures.

N. Y. People and Events

[Continued from page 30]

in New York. She recently made a successful appearance as soloist in the Mozart Concerto in D Minor under Emil Oberhoffer's baton at the Hollywood "Bowl." Miss Warren, who is a Californian, has studied for several years with Frank La Forge and Ernesto Berumen in New York.

Ray Ballard in Recital at Burnham Studios

Ray Ballard, pianist, was presented in a recital at the New York studios of Thuel Burnham, pianist and teacher, on the afternoon of Sept. 6. This was the last of a series of recitals given by Mr. Burnham's summer class. The young artist gave a program including works of Beethoven, Chopin and Debussy. She was received with marked enthusiasm and responded to encores.

Gdal Salesski Joins Rochester Orchestra

Gdal Salesski, who was first 'cellist last season in the City Symphony under Dirk Foch, has been engaged in a similar capacity with the Rochester Symphony under Albert Coates. Mr. Salesski left New York for Rochester on Sept. 15, to take up his new duties.

Morris Studios Opened

Mr. and Mrs. Harold Morris, pianists and teachers, opened new studios at 316 West Ninety-fifth Street, New York, on Sept. 15. Mr. Morris will again be a member of the faculty of the Institute of Musical Art this season.

Philadelphia Violinist to Teach in New York City

Walter Pfeiffer, violinist, and founder and former conductor of the Philharmonic Society of Philadelphia, has opened a new studio at 33 West Sixty-third Street, New York.

Veteran Orchestra Leader Sent to City Infirmary

Joseph Tatar, eighty-three-year-old violinist, was sent to the New York City Infirmary on Welfare Island by Magistrate Douras in Essex Market Court on Saturday. He had been picked up as a vagrant in Tompkins Square Park a day or two previously. Tatar, who was born

PASSED AWAY

Emma Grimwood Wheeler

MANDAN, N. D., Sept. 15.—Emma Grimwood Wheeler, aged sixty-six, Bismarck and Mandan music teacher for the past thirty-one years and president of the Northern Lights district (North and South Dakota and Minnesota) of the American Federation of Music Clubs for the past four years, died at her home here on Sept. 11 after an illness of several months. Mrs. Wheeler was prominent in musical circles of the Northwest. She was born Sept. 3, 1857, at Rossville, Iowa, receiving her early musical education there and at Dubuque, Iowa. She married W. A. Wheeler at Dubuque and the couple came at once to Mandan. Mrs. Wheeler was taken ill with a general breakdown following her return from the International Music Congress at Copenhagen, Denmark, and an extended tour abroad.

EDWIN B. OLWIN.

Letty Lind

LONDON, Sept. 8.—Letty Lind, for many years one of the most popular singers and dancers on the light opera stage of Great Britain, died of pneumonia at her home near Slough on Aug. 27. Miss Lind, whose family name was Rudge, was one of five sisters, all of whom achieved success on the stage, the others being Lydia Flopp, Millie Hilton, Fanny Dango and Adelaide Astor. Miss Lind was born in Birmingham Dec. 21, 1862, and like many famous theatrical folk, made her debut as *Little Eva* in "Uncle Tom's Cabin" at the age of four. In 1887 she joined the Gaiety company and a few years later made her first great success in "An Artist's Model." She was the original *Molly Seamore* in "The Geisha" with Marie Tempest. Her last appearance on the stage was about twenty years ago in "The Girl from Kay's."

J. Powell Jones

CLEVELAND, OHIO, Sept. 15.—J. Powell Jones, for more than twenty years supervisor of music in the Cleveland public schools, died at his home on Sept. 11. Mr. Jones retired from active duty this year, as he had reached the age limit.

I had led as guest in Moscow, attended the concert and pronounced the ensemble good. I also received a letter from Isidor Philipp, in which he told me he had enjoyed the works played. But most of all I treasure a letter written collectively by the players of the orchestra, expressing their satisfaction in the concerts."

After his Paris concerts Mr. Saminsky gave a number of programs in London. He was guest of honor at a music group reception given by the faculty of arts in the Samson Clark Lecture Hall. Leigh Henry, chairman of the group, gave an introductory talk. Sir Richard Terry, director of music at Westminster Cathedral and noted authority on Tudor music, spoke. Songs by Mr. Saminsky were sung by Vera Aksarova, soprano of the Petrograd Opera, and Olga Carmine, pianist, gave works by Scriabine, Rachmaninoff, Mr. Henry and Mr. Saminsky. R. M. KNERR.

Violinist and Soprano Heard in Recital

Bernard Wasserman, Polish violinist, assisted by Zoha D'Arcy, soprano, was heard in a recital given at the New York studio of Frank T. Molony on the evening of Sept. 16. Mr. Molony is the manager of both artists.

John Barclay, baritone, who recently returned from a short visit to England, brought back with him British, French and German musical novelties, including little-known works of Mahler, for his recital programs in the coming season.

Maude Douglas Tweedy, teacher of singing, has opened new studios at 15 East Thirty-eighth Street, New York, and proposes to give a series of studio recitals during the season.

William Simmons, baritone, who passed the summer at the Artists' Colony at Woodstock, N. Y., reopened his New York studio on Sept. 4.

Herman Neuman, New York pianist and coach, has opened new studios at 310 West Eighty-first Street. He plans to tour this season as accompanist to several leading artists.

FLORENCE M. BARHYTE.

Helene Staegemann

GARMISCH, Sept. 18.—Helene Staegemann, concert soprano, died here recently. She came of a notable musical family. Her father, Max Staegemann, baritone, had been director of the Königsberg and Leipzig City Theaters, and her mother was before her marriage Hildegard Kirchner, violinist. Waldemar Staegemann, a brother of the late singer, is a baritone of the Dresden Opera and holds the title of Kammersänger. She was the widow of Botho Sigwart, composer, who was killed in the war.

Frances B. Keck

WICHITA, KAN., Sept. 15.—Frances B. Keck, for many years prominently connected with musical activities in Wichita, and a past president and active member of the Saturday Afternoon Musical Club, died on Sept. 8 at Quincy, Ill., after a brief illness. Mrs. Keck is survived by a son and a daughter. T. L. KREBS.

George H. Beiser

PLAINFIELD, N. J., Sept. 17.—George H. Beiser, pianist and singer, for many years connected with the Steinway Piano Company, died Friday night, Sept. 14, at his home in this city. Mr. Beiser was seventy-six years old. His widow survives him.

RUSH FOR SYMPHONY SEATS

Record Sale for Season of Monteux Forces—Many Soloists Announced

BOSTON, Sept. 15.—A record subscription sale indicates a great popular demand for the coming forty-third season of Boston Symphony concerts in Symphony Hall. The series will include twenty-four Friday afternoons and twenty-four Saturday evenings, beginning Oct. 12 and 13. Pierre Monteux, the conductor, is to return from Europe shortly in readiness to begin his fifth and last season at the head of the orchestra.

The soloists engaged to appear at the regular concerts are Sigrid Onegin and Elisabeth Rethberg of the Metropolitan Opera; Eva Gauthier, mezzo-soprano, Marya Freund and Vera Janacopulos, sopranos; Roland Hayes, tenor; Moriz Rosenthal, Mitja Nikisch, Harold Bauer and E. Robert Schmitz, pianists; Pablo Casals, 'cellist; Jacques Thibaud and Carl Flesch, violinists, and Lionel Tertis, the English viola virtuoso, who is coming to America for the first time.

W. J. PARKER.

**"Shanewis" Given by
Marguerite Potter in
Operalogue in Paris**



Marguerite Potter

Marguerite Potter, mezzo-soprano, who has given costume recitals and operalogues in New York for several years, has returned from Europe, where she spent the summer in preparing new programs. During her visit to Paris Miss Potter presented Cadman's "Shanewis" in operalogue form, and the accompanying photograph was taken in the Paris park where the performance was given. Miss Potter has been engaged for fifty concerts this season under the auspices of the Board of Education of New York. She is conductor of the Madrigal Club, which will be heard in six concerts. Miss Potter's New York studios will be reopened on Oct. 1.

**Paulist Choristers Disband Owing to
Financial Difficulties**

The Paulist Choristers, an organization which has given a number of public concerts under the leadership of Father Finn, has been forced to disband owing to lack of funds for maintenance, according to a recent announcement in the *Parish Weekly* of the Paulist Fathers' Church. The chorus had its headquarters at Libby Castle on Washington Heights, where a choir school was maintained. This school has now been closed and the choir will not participate, for the present at least, in concerts or religious services.

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Proschowsky Visits at Galli-Curci's Home



Mme. Galli-Curci and Frantz Proschowsky, the Well-Known Teacher, with Whom the Prima Donna Has Been Working Recently. The Photograph Shows Them at "Sul Monte," the Beautiful Summer Home of the Singer at Highmount, in the Catskills

DURING the summer Frantz Proschowsky has had a class of pupils at Highmount, in the Catskill Mountains, and many of these students will return with him early next month to continue work at his new New York studio. Mr. Proschowsky has frequently been a visitor at the beautiful home of Amelita Galli-Curci, "Sul Monte," at Highmount. He met the singer last January, and since that time she has been working with him. In speaking of Mme. Galli-Curci, Mr.

Proschowsky said: "It must be understood that my name mentioned in connection with that of the famous prima donna is as her vocal adviser, not her teacher. Her name was made on her own talent and phenomenal vocal gift. In fact, I am strongly opposed to teachers claiming pupils. Better that the pupil claim the teacher, as in other professions."

Mr. Proschowsky will open his new New York studio on Oct. 1 and his weekly lecture class will also start in October.

**Conservatory of Kansas City University
Begins Year's Work**

KANSAS CITY, KAN., Sept. 15.—The Conservatory of Kansas City University has begun its year's work. Margaret M. Boylan is dean of the department and teacher of voice and expression, T. Smith McCorkle is instructor in violin, harmony, music history and public school music, while Mrs. McCorkle has the piano and theory branches. This marks the beginning of the second year of the standardized Fine Arts Department at the University. While courses in music have been given before, a distinct department was not organized till last year. So far in the present season, the enrolment is more than doubled. Besides actual classes in music, the department has an orchestra of twenty-five pieces, two women's choruses, a men's

glee club, all conducted by Mr. McCorkle, and a dramatic club under Miss Boylan. FREDERICK A. COOKE.

PONTIAC, MICH.—The J. L. Hudson Musicians of Detroit gave two concerts in the High School Auditorium on Sept. 11 to the pupils of the High School. The programs consisted of numbers by the Hudson Band, Earl Van Amburg, leader; the Hudson Male Quartet, Hudson Women's Quartet and Octet.

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PITTSBURGH SERIES ENDS

Municipal Civic Concerts Attract Large Summer Audiences

PITTSBURGH, Sept. 15.—The series of municipal band concerts just concluded in Pittsburgh under the auspices of the Civic Club of Allegheny County has attracted large audiences during the summer. The conductors were D. Nirella, Walter Arbogast and Harry Waters and each concert included community singing, among the choral leaders being Burton Mustin, M. R. Naftzger and J. Rogers Walker.

For several summers these concerts have been managed by a committee of citizens appointed by the Civic Club. The committee passes upon matters of artistic policy and other details of personnel and the engaging of musicians, and the city pays the bills upon the approval of the committee. In each of the neighborhoods where concerts are given a citizens' committee is appointed by a responsible organization, and this committee assists in keeping order at the park.

**Anton Bilotti Returns
After Tour Abroad to
Play in United States**



Anton Bilotti, Pianist

Anton Bilotti, pianist, recently returned from a tour of Germany and Italy to begin a concert tour with a recital in Carnegie Hall on the afternoon of Oct. 13. A feature of this tour will be his use of two pianos especially built under his supervision and presented to him by the Hardman Piano Company. The gift is said to have been authorized by an official of the Hardman Company who attended the concert at the Metropolitan Opera House last season, when Mr. Bilotti was a soloist.

Kansans Plan Ambitious Music Contest

KANSAS CITY, KAN., Sept. 15.—A concert company is in the process of organization for a spring tour. Another plan which has gained considerable local attention, is the project of a Wyandotte County music contest for which all public schools in the county, including Kansas City schools, will be eligible. This will not include organizations or students of Kansas City University or Wilson High School, its preparatory department. Contests will be held for orchestra, band, and male and female glee clubs and also solos for violin, piano or voice by pupils of teachers in the county. The University will present a complimentary program to the visitors at the contest. FREDERICK A. COOKE.

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